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ABSTRACT

GRADES OR AGES: K-9. SUBJECT MATTER: Music. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into six main chapters, one each for preschool and kindergarten, primary grades, intermediate grades, and junior high school, one on instrumental music ensembles, and one on choral music ensembles. It is offset printed and spiral-bound with a paper cover. OBJECTIVES AND ACTIVITIES: Each chapter lists specific objectives, both behavioral and attitudinal, related activities, and teaching suggestions. INSTRUCTIONAL MATERIALS: A list of materials needed is provided with each group of activities. In addition, several chapters list textbooks, books, filmstrips, and recordings. STUDENT ASSESSMENT: No mention. (RT)

LEARNING AND LIVING MUSIC

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FOREWORD

It is universally accepted that a well-balanced music program can contribute to the wholesome development of children and youth. No defense is needed for having music in the modern educational program. Yet there is some danger that in a period of special emphasis on selected content fields and programs, the fine arts may be neglected. Neither is it uncommon for reference to be made to the fads and frills of education, some of which are challenges of the significance of selected musical activities.

State Offices of Public Instruction have responsibilities for producing curriculum materials to assist classroom teachers and administrators develop sound educational programs. **Learning and Living Music** is the first complete state-level publication on music in the curriculum since the materials on music were developed and distributed from this office in 1946.

The broad purposes of music in the curriculum were well expressed in the previous **Illinois Curriculum and Course of Study Guide for Elementary Schools** and were accepted by the committee responsible for this new bulletin. A reaffirmation of these purposes follows:

"Music in the schools should be concerned with experiences that contribute richly to wholesome personal growth and afford pleasure and satisfaction to the child both as an individual and as a member of a group. Experience in music should also be concerned with assisting in the integration of the curriculum."

Such a fundamental statement does not preclude the importance of making current for classroom teachers and supervisors ideas about improving teaching procedures, the selection of content and the reappraisal of values being emphasized in music education.

To these ends several committees have worked toward the development of this Bulletin C-Five. The committees have recognized differences in needs of various types of schools, different sections of the state, and various local factors controlling the scope, depth and rate of growth of any curriculum.

This bulletin includes a wealth of material which may be helpful to the music specialist, the classroom teacher, school administrator and the local community. There is no attempt to present this material as a course of study, but rather to define and present basic practices essential to the development of a sound musical program and to outline goals for the various grade levels and areas in the school's music program.

Through cooperation, we are confident the four in-service education points suggested in the Preface are attainable and, if worked toward, can

result in more effective music programs regardless of the size of the school.

Sincere appreciation is expressed to each member of the writing, advisory, and editorial committees for making this publication a reality. Without such professional interest and unselfish commitments of time and energy, state curriculum publications of this kind could not be produced.

Mr. E. Arthur Hill, former Music Consultant in this office, deserves special recognition for his capable leadership in directing the work of the various committees. Appreciation is also expressed to Dr. Woodson W. Fishback, State Coordinator of Curriculum, and Mr. William Bealmer, Art Consultant in the Office of the Superintendent of Public Instruction, for their constructive criticism of the manuscript and suggestions regarding format and cover design.

Finally, on behalf of the developmental committees and this office, the various boards of education and institutions of higher learning are thanked for providing personnel to participate in this curriculum publication project.

In cooperation with the civic, lay, and professional education groups represented on the Illinois Curriculum Council, the Office of the Superintendent of Public Instruction is pleased to sponsor and present this teaching guide in music education.

RAY PAGE
Superintendent of Public Instruction

PREFACE

In an account of our national heritage music would be included. Otherwise, the story of our heritage would be strikingly incomplete. Because of the universal need for music among people of the earth and the modern media for producing and receiving it, music is commonly thought of as a vital part of daily living.

Although this may be an accepted fact, it does not follow that all individuals have a like need for music experiences. Since no two children are alike, the music committee members have developed a curriculum guide — not a course of study. As expected, the bulletin is general in perspective, yet rich in ideas and information essential to developing a sequential pattern of music experiences for elementary school children and adolescents.

No committee could be expected to tailor a sequence of music experiences in sufficient detail to truly meet the needs of children and youth in all the localities of Illinois. The principle of local sovereignty in these matters has been respected, since classroom teachers, supervisors and administrators are more intimately acquainted with the children affected by their leadership and supervision.

Whether the total music program is balanced, appropriate for particular individuals or groups, correlated with other learning, and truly enriching will depend upon a number of factors. Where the self-contained classroom teaching philosophy prevails, the teacher becomes the key person for making music an integral part of the total curriculum pattern. At the same time music supervisors and administrators must share the responsibilities for achieving maximum balance and quality in the music program.

The charge of the Office of the Superintendent of Public Instruction is that music experiences suitable for each grade level be planned and developed. A desirable balance is expected, i.e., proper emphasis should be placed on singing, listening, instrumental, creative and rhythmic experiences. To permit elementary school children the opportunity to have meaningful music experiences, **at least twenty minutes of each school day should be allotted to music.**

Decisions reached by the committee regarding the correlation of music with other subject matter, the evaluation of the musical growth of children, and the selection and utilization of music equipment and resources indicate the comprehensive analysis the committee made of the components and problems related to a complete music program.

Through in-service educational activities for teachers and administrators in the use of this expanded music curriculum guide, it seems logical to anticipate music achievements of greater significance than those pre-

viously attained. Beginning points for a local administrator and his staff may be:

1. To use the guide as an aid in evaluating the existing elementary and junior high school music program.
2. To use the guide in achieving better balance between listening, singing, instrumental music, etc., and a more orderly sequence of graded learning experiences for children.
3. To use the guide as a reference for increasing the quantity and improving the quality of instructional materials used in teaching music.
4. To use the guide in determining the opportunities wherein music supervision and school-community relations with respect to the music program can be improved.

Woodson W. Fishback
Director, Curriculum Development
and the Illinois Curriculum Program

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CHAPTER I

BASIC VIEWPOINTS CONCERNING MUSIC EDUCATION

> Music is the first, the simplest, the most effective of all instruments of moral instruction.
>
> — John Ruskin

Music education, one of the oldest subjects in the curriculum, dates back to the ancient Greek civilization where music was an integral part of the learning program. Through the years the general purposes of music instruction have not changed to any great extent. Youth must be taught to realize the universality of the arts. Emotional and aesthetic expression are inherent needs of all individuals. Musical experience and personal development of the creative powers of a human being should be developed to the highest degree possible.

Music educators need a sound philosophy which can be justified in present day education. It is important that they defend the importance of music in our schools. It also follows that a sound music program should be carefully planned to determine **what** the music program should accomplish.

Music has an important place in the school program because:

Music of high quality provides an avenue for the development of the aesthetic potential with which every human being is endowed.

Music, a universal art, is an integral part of our cultural heritage which the public schools must transmit to each generation.

All people are responsive to music and can find emotional satisfaction and fulfillment in musical experience.

Music can be an effective means to the goal of all education, the well-rounded personal development of the individual.

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CHARACTERISTICS OF AN EFFECTIVE MUSIC CURRICULUM IN THE ELEMENTARY SCHOOLS

Good music programs are the result of careful planning and continuous evaluation. Listed below are the main general guidelines which administrators and music teachers may wish to examine for reference in respect to existing programs.

Music instructors should provide vital and energetic leadership.

In a self-contained classroom, the teacher teaches music everyday with the assistance of the music specialist.

Music activities are planned to provide satisfying and enjoyable experiences for the children.

Children learn to sing and play songs from many lands and from their own experiences.

Ample opportunities are offered to develop good listeners as well as good performers.

Constant training is stressed in developing skills which enhance and evaluate appreciation of good music.

Emphasis is placed on using and understanding the notational symbols of the music score.

Acquaintance is made with the music of a number of major composers including American composers.

Provision is made for remedial assistance in music at each grade level.

Library reference materials are available for student use.

Attention is directed to develop a sensitivity to good tone quality whether in singing, playing or listening.

Opportunity is given to children with special musical interests and abilities to participate in performance groups.

Music workshops are organized periodically for classroom teachers to help them acquire new ideas, gain inspiration and be informed about new practices and research developments.

RESPONSIBILITIES OF SELECTED SCHOOL PERSONNEL

The musical growth of pupils depends on the cooperative efforts of many persons within each school system. Lines of communication must be maintained between administrators and music instructors at all times. Each must be in accord in the development of a sound and effective program of music education for every pupil.

The Superintendent:

Seeks to provide a well-balanced music education program.

Selects competent music instructors.

Informs the community about the values of music education.

Provides adequate physical space, materials, and equipment.

Encourages the inclusion of music education within the framework of the school curriculum so as to provide for continuity and regularity in the process.

Urges a well-planned and coordinated music department.

The Principal:

Serves as an important link in providing adequate scheduling of music education in his building.

Acts as an intermediary in planning conferences, workshops with teachers and the music staff.

Encourages pupil participation in assemblies, programs and festivals.

Understands and promotes the importance of music for **every** child.

The Music Supervisor, Music Specialist and/or Consultant:

Plans, participates, assists and evaluates the music program at each grade level.

Initiates teacher conferences with individuals or groups.

Provides competent leadership in music clinics for the in-service growth of classroom teachers.

Instructs the teacher in the use of audio-visual equipment such as the tape recorder, the phonograph, and the radio with reference to performing and listening.

Promotes good public relations between schools and the whole community.

Represents the music staff in community events.

The Classroom Teacher:

Seeks adequate music preparation in college in order to teach music.

Seeks assistance from the music specialist when needed.

Teaches music every day in an enjoyable atmosphere.

Learns songs well before presenting them.

Strives to have varied activities during the music period.

Provides experiences on the social instruments such as ukeleles, autoharps, and other small instruments.

Demonstrates creativity in guiding children as they listen and participate.

Uses music to embellish and integrate all learnings.

The Instrumental Instructor:

Seeks to give instruction to all children who desire it.

Provides a variety of playing experiences on instruments of their own choice.

Teaches class lessons in a well-planned and organized manner.

Seeks to encourage much opportunity for solo and ensemble experiences.

Works closely with music staff, administration, and classroom teachers.

The Vocal Instructor:

Teaches music as frequently as possible in the intermediate grades.

Teaches music in the upper elementary grades on a regular schedule.

Organizes and directs glee clubs and choruses at the junior high school level.

Provides enrichment of the vocal music program at all levels.

Works closely with music staff, administration, and classroom teachers.

CHAPTER II

MUSIC AT THE NURSERY SCHOOL AND KINDERGARTEN LEVEL

Through music a child:

Enters into a world of beauty
Expresses his innermost self
Tastes the joy of creating
Widens his sympathies
Develops his mind
Soothes and refines his spirit
Adds grace to his body.

— National Child Welfare Association

In the nursery school, junior and senior kindergartens, children may have their first opportunity to participate with others in a directed musical experience. If their first association with music is pleasurable, they will learn that music is fun. Good teaching will help to lay the foundation for a continuing kind of musical growth and a true appreciation of music.

The natural impulse of children to respond to music creates a need for creative and spontaneous teaching for all types of individual and group expression. This desire for musical expression in early childhood must not be stifled or delayed.

Through experimentation children discover the sensation of sound, the pleasure of bodily movement and the joy of singing. The stimulus of strongly rhythmic music can be either exciting or relaxing. Because music is so much within children, there are many ways to enjoy it and many ways to use it spontaneously throughout the day. A good teacher will be sensitive to the appropriate times when music may be blended into the day's experience. Young children should be involved in a variety of musical experiences including rhythms, singing, listening, the use of simple instruments, and a variety of creative activities.

Being subjected to a musical atmosphere throughout the day, in the presence of a sensitive and understanding teacher, children will feel at home with music. If these musical activities are properly related to their

total life experiences, the children will project them in their free time and often will recreate them with other children at home.

All musical activities for young children should parallel child growth and development, and they should be taught with freedom from grade-level approach and from the responsibility to teach musical specifics. The sheer enjoyment of music is the main purpose for three,-four-and five-year-old-children. The distinguishing characteristics of these age groups as they pertain to music activities are noticeable only because of differences in maturation. As children develop in experience and in coordination, rhythms and dances may become more complicated and songs may increase in length and in difficulty.

OBJECTIVES

The major objective in teaching music is to help children enjoy it. This suggests consideration of the following specific objectives:

Responding to rhythms.
Listening to music.
Participating with the group.
Following simple directions.
Developing vocabulary and coordination.
Responding creatively and individually.
Developing self-confidence.

SUGGESTED MATERIALS AND EQUIPMENT

The following should be provided:

Adequate space for freedom of movement.
Colorful and attractive surroundings.
Articles for experimentation with sound.
Collection of homemade and other instruments.
Standard song collections and basic series books.
Recordings of folk music.
Good quality record player.
Autoharp.
Piano.
Large drum.

SCHEDULING

Opportunities for music appear frequently during the day, and children's interests lead directly into music activities. A minimum of twenty minutes daily for formal instruction is recommended. In kindergarten, if the activities are well-diversified and interest is sustained, a longer period may be desirable. The span of attention is variable, and the teacher should attempt to meet individual needs. With the younger children, it may be advisable to divide the group. A longer period should be provided those children showing more readiness for music and a shorter period for those less mature.

Three-year-old . . . In nursery school the music period may begin with a few minutes and gradually be extended to 15-20 minutes daily.

Four-year-old . . . In junior kindergarten the music period may be extended from 15 minutes at the beginning of the year to a period of about 20 minutes daily.

Five-year-old . . . In senior kindergarten the music period should be a minimum of 20 minutes daily. When more time is desired, the period may be extended.

The best time for music is in the middle of the daily program, usually after the rest period. However, some teachers prefer to schedule music after an activity or free play period. **A regular period for music is advisable.** Children look forward to it in the routine of the day. Having a regular period does not exclude the many opportunities for music at other times of the day in connection with other areas of learning.

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ROLE OF THE TEACHER

It is generally recommended that young children be taught music by the classroom teacher along with the help of a music specialist or a music consultant. Ideally, the classroom teacher is in an expedient position to help children feel secure and to bring music to them when it is best suited to their needs. The occasional visit of a music specialist may be much anticipated as an added treat, and there should be ample time for the teacher of music to know the children and for the children to become well-acquainted with this teacher.

The teacher should:

Use the services of the music specialist or consultant.

Learn to play the simple accompanying instruments such as the autoharp, ukelele, or perhaps a guitar.

Play the piano well enough to use it comfortably and to maintain eye contact with the children.

Prepare all music materials before presenting them to the class.

Be guided by the creative teaching suggestions included in the publication of the basic series and other supplementary materials.

Participate freely with the children through music.

Select a wide range of musical activities with good balance between rhythms, singing, and listening.

Use those musical skills which have been learned and continue to exercise these skills.

Be informed of the individual differences that make possible various standards of musical accomplishment.

Catch cues from the children so that an appropriate song or rhythmic activity can be spontaneously applied.

Use suitable and appropriate materials to help children express their feelings and emotions.

Relate music to children's interests and vocabulary.

INTERESTS AND CHARACTERISTICS OF GROWTH

Young children are interested in themselves, their families, and the things in their immediate environment. They often use language to solve difficulties, and the singing voice may be heard when they are engaging in solitary play. It is not uncommon for them to create rhythmic chants to accompany body movements and engage in dramatic play.

Children Enjoy Music in an Atmosphere of Freedom

Such activities often reflect vivid imagination and a strong desire to explore. Though their vocabulary is limited, young children have a strong interest in stories and they possess an active curiosity. At this age their desires for rhythm, singing, and imitation are strong.

Emotions are easily displayed and often upset; music provides a wholesome channel for emotional release. They respond to praise and are sensitive to criticism. Their demand for attention may be satisfied in the accomplishment of simple musical experiences. Though possessing a short interest span, they exhibit keen enthusiasm and a zest for activity. This

INTERESTS AND CHARACTERISTICS OF GROWTH (continued)

may be brought to fruition if children are properly motivated and satisfied by activities within their level of interest and within their capacities to perform.

Activities for the kindergarten may be centered around specific areas of interest. Selection of these topics will depend upon the children's background of experience and upon their readiness for further exploration. At this age level, the activities may be organized into units of varying duration.

Some of the typical kindergarten interests include the following.

The Child and His family	Halloween and Thanksgiving
Community	Winter, Snow, Christmas
Farm and Zoo Animals	Spring, Planting Seed, Birds
Toys and Pets	Summer, Beach, Sea Shells
Circus	Transportation
Fall and Harvest Time	Air, Wind, Weather

The musical growth desirable for early childhood may be achieved through a variety of experiences in rhythms, singing, use of instruments, listening and by enjoying the many opportunities for creative expression. A few of the appropriate activities are suggested in the following outline.

RHYTHMS

Children should respond spontaneously to the strong impulse of rhythm with freedom of movement and with the desire to express their innate feeling for rhythm.

OBJECTIVES

The children should:

Develop control of basic movements such as walking, running, hopping, skipping and galloping.

Imitate the movements of animals, people, birds and bouncing balls.

Recognize fast and slow movements.

Distinguish heavy movement from light movement.

Create rhythms to accompany songs and instrumental music.

Transfer rhythmic responses to the use of simple percussion instruments.

Respond to accent, to beat and to rhythmic patterns.

Create dances.

Develop a desire and a love for movement.

Children Experience a Sensation of Floating as They are Taught Dynamic Movement

TEACHING TECHNIQUES AND EXPERIENCES

The Teacher	The Children
Plays **Skip to My Lou.**	Clap or step to the music.
Plays and sings **Scraping Up the Sand.**	Use finger play.
Sings **John the Rabbit.**	Imitate the rabbit.
Plays **Jump Jim Along** with variations in the accompaniment.	Respond with appropriate body movement. Bounce balloons.
Plays recording **Same Train.**	Pretend to be the train. Uses some percussion instruments.
Plays recording **My Playful Scarf.**[1] (CRG-1019)	Move in swaying motion, using scarves.

SUGGESTED MATERIALS AND EQUIPMENT

The following are suggested materials and equipment:

Drums for sound exploration and for accompanying body movement.

Simple percussion instruments, rhythm sticks, jingle blocks, triangles, tambourines, jingle bells, gourd rattles, sand blocks, and other standard rhythm instruments.

Piano, autoharp, or harmolin and tone bells.

Space for freedom of movement.

Colored scarves for swinging and swaying movements.

Balls and balloons for bouncing.

[1] **My Playful Scarf.** Children's Record Guild, No. 1019.

When the teacher plays an American folk song of strong rhythmic appeal, do all the children respond with some appropriate form of movement? Do they indicate an increased readiness to participate?

Upon hearing selections from the recording, **Free Rhythm,**[1] do the children use body movement that shows growth in muscular control?

When listening to story music such as **Adventures in the Forest,**[2] do the children express a desire to dramatize the story?

When a new singing game with simple action is introduced, is there better group cooperation in following directions and in sharing turns?

Do the children adjust their responses quickly to music of contrasting moods and tempos?

SINGING

It is the right of all children to enjoy the happy and joyous experience of singing and to be able to grow in understanding the heritage of song.

OBJECTIVES

The children should:

Discover the singing voice and sing many songs within the average range of middle C to C or D an octave above.

Learn songs by ear imitation.

Respond to tone calls using high and low tones.

Match tones and sing songs in which one or more tones are often repeated.

Sing many five-tone songs and those with easy intervals.

Sing songs for special days and holidays.

Develop an awareness of the rising and falling of pitches, repeated tones, and wide intervals.

Develop a repertoire of many easy and short songs.

[1] **Free Rhythms.** Phobe James Creative Rhythm Records for Children. No. AED 2.
[2] **Let's Play.** Musical Action Stories by Kay Ortmans.

TEACHING TECHNIQUES AND EXPERIENCES

The Teacher —	The Children —
Sings **Old MacDonald Had A Farm.**	Give special attention to matching repeated tones.
Sings **Hop Up My Ladies.** Uses arm movements to show wide leaps.	Use eyes to follow teacher's hand movements. Imitate.
Sings **Like a Leaf.**	Sing and dramatize. Whirl to ground.
Sings **Mary Wore Her Red Dress.** Uses autoharp accompaniment.	Sing about themselves.
Sings the musical setting of **Chicken Licken.**	Learn verses and dramatize.
Sings **All Around the Kitchen.**	Imitate the movements of the teacher or a child leader.
Sings and plays **Charley Over the Water.**	Follow directions in song.
Plays recording, **Song and Playtime with Pete Seeger.**[1]	Sing along.
Plays tone bells to represent striking of clock.	Imitate and take turns.
Sings song in foreign language.	Imitate, learning words by rote.

SUGGESTED MATERIALS AND EQUIPMENT

Provide the following:

Kindergarten books of the basic series; good collections of folk songs; songs with simple piano accompaniments and ideas for the addition of simple percussion instruments.

Recordings of the basic series; recording of songs sung by Frank Luther, Pete Seeger, Charity Bailey, and others.

[1]**Song and Playtime with Pete Seeger.** Folkways, FC 7526

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A tape recorder to record children's singing and to record songs created in class.

Piano, autoharp, ukelele or guitar.

Tone bells or xylophone.

Colored pictures of animals, outdoor life and other things to stimulate interest in songs.

Poetry to correlate with songs.

Pitch pipe.

EVALUATING PUPIL GROWTH

Do the children use a better quality of voice?

Is the group singing more unified?

Is there more **in-tune** singing?

Does a review of familiar songs show development of memory?

Do the children sing enthusiastically with evidence of genuine and wholehearted joy from the experience of singing?

Is there improved enunciation and pronunciation? Is there an increase in vocabulary?

Do the children have more frequent desire to create their own songs?

Do they volunteer more often to sing alone?

INSTRUMENTS

Through experimentation and teacher-guided exploration, children discover the sounds and uses of simple percussion and melody instruments.

OBJECTIVES

The children should:

Experiment with homemade and commercial instruments and discover the sounds made by them.

Become acquainted with melody and rhythmic instruments and be able to play these instruments.

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OBJECTIVES (continued)

Experiment with the autoharp, plucking the strings to discover high and low sounds.

Become aware of many types of accompaniments to songs, such as those using the autoharp, piano, bells, ukelele, guitar, or various rhythm instruments.

Explore the keyboard and play single tones between two hands in a marching rhythm. Play three-note melody patterns on the black keys, such as **Hot Cross Buns.**

Experiment with melody instruments and develop a pitch awareness.

Observe instruments and identify them by sound and by pictures.

Use rhythm instruments to interpret story effects.

Play instruments individually or by groups, and give attention to phrasing, good tone quality and balance.

TEACHING TECHNIQUES AND EXPERIENCES

The Teacher	The Children
From the basic series selects a song introducing one instrument such as a triangle.	Play the triangle.
Selects a song about the telephone.	Play a jingle bell or triangle to imitate the telephone.
Plays the recording, **Little Indian Drum.**[1]	Play drum or tom-tom.
Plays one portion of the recording, **Meet the Instruments**[2] with the accompanying filmstrip.	Become acquainted with the orchestra and the families of instruments.

[1] **Little Indian Drum.** Young People's Records, No. 619.
[2] **Meet the Instruments.** Bowmar Records.

Sings the song, **Johnny Schmoker.**	Sing and imitate different instruments.
Plays tone games, (striking high or low tones on the piano, bells or chimes.)	Guess high, low, or middle.
Plays a march, **March.**[1]	Help to orchestrate with the selection of a few rhythm instruments, (drum, rhythm sticks, and triangle.)

SUGGESTED MATERIALS AND EQUIPMENT

Simple percussion instruments:

Large Drum	Rhythm Sticks	Tambourine
Small Drum	Tone Block	Jingle Block
Triangle	Tone Gourd	Sand Blocks

Homemade instruments:

Nail Keg Drum	Flower Pots
Oatmeal Box Tom-Toms	Conduit Pipe Chimes

Piano for playing instrumental selections that may be accompanied by rhythm instruments.

Several good recordings for use with instruments.

Many song selections that provide for good use of instruments.

Stories and poetry, or chants to be accompanied by rhythm instruments.

Stories created by the group for sound effects with instruments.

Storage space for instruments, easily accessible.

A cart or wagon to which instruments are attractively attached in hanging position. This cart may provide for easy transportation of the instruments.

Large pictures of orchestral instruments to stimulate interest and to associate with sounds heard on recordings.

[1]**March** by Robert Pace. **Piano for the Classroom Teacher.** Prentice-Hall, Inc., 1956.

EVALUATING PUPIL GROWTH

Can the children select an appropriate rhythm i strument for song or instrumental accompaniment?

Do they show an increased interest in sounds about them and in the sounds produced by instruments?

Do they suggest the use of an instrument with a song, story or poem?

Do they recognize some of the orchestral instruments? Can they be identified by pictures and by sound?

Do they like to listen for longer intervals to instrumental music?

Do they frequently ask to play instruments?

Do they show more discriminating taste in their combination of rhythm instruments?

Are they more sensitive to what is noise, in contrast to what is music?

Are their rhythmic responses with instruments more accurate?

Do some of the children create spontaneously rhythmic patterns that go with those already existing in the music being played?

Do the repeated performances by the children indicate pleasure and musical growth derived from the use of instruments?

LISTENING

Children enjoy listening to music and this experience contributes to the development of their taste and discrimination.

OBJECTIVES

In a good listening program children should have many opportunities:

To hear music in live performance and on recordings.

To listen to music that expresses their moods and that is within their realm of experience.

To listen to music that is highly stimulating to their imagination.

OBJECTIVES (continued)

To dramatize stories, poems, and plays, as a natural outcome of a good listening lesson.

To respond with body movement when this impulse is initiated by the music.

To draw, paint, or to work with clay, to the accompaniment of music.

To create dances to music.

To encourage listening to music at home, at school, at church, on radio, on television, on recordings and in concert.

To hear concerts of short duration carefully planned for young children. Music should be of the best quality, and pleasurable to them.

To hear many songs presented for listening; songs that tell a story, songs with nonsensical verses, and songs of special occasions, and to hear many types of accompaniments not readily available in the classroom.

TEACHING TECHNIQUES AND EXPERIENCES

The Teacher	The Children
Plays **Hush My Babe** by Rousseau, or **Lullaby** by Brahms.[1]	Stretch out to rest.
Plays descriptive music suggesting butterflies. **Papillons**[2] by Schumann.	Respond with movement to imitate butterflies.
Plays **Peter and the Wolf**[3] by Prokofieff.	Learn to identify themes with story characters; also learn to identify instruments.
Plays recording **Tubby the Tuba.**	Enjoy the story and the introduction of the tuba.
Plays **Waltz of the Flowers** from the Nutcracker Suite.	Paint or draw.

[1]RCA Basic Record Library, Listening Activities, Vol. I, E-77.
[2]RCA Victor Basic Record Library, Rhythmic Activities, E-73.
[3]Columbia Records.

Plays **Silhouette** by Reinhold, in contrast to **Waltz,** Op. 9a, No. 3, by Schubert.

Discover fast and slow tempo and respond with appropriate body movement.

The following should be provided:

SUGGESTED MATERIALS AND EQUIPMENT

Song and instrumental recordings of the basic series.

Good folk song collections, nursery rhymes, story songs, folk song recordings.

Record player in good condition; appropriate speed.

Space for resting, dancing, painting, or dramatizing.

Filmstrips and pictures to correlate with music listening.

EVALUATING PUPIL GROWTH

Do the children show more interest in listening and are they more attentive?

Do they discuss what was in the music?

Are they developing good habits of listening?

Do they ask for repeated performances?

Do they enjoy informal concerts where parents or friends may be the performing artists?

Do they enjoy the music of other children?

Do they speak of music they have heard outside school?

Do they give indication of their emotional responses to music by any change in behavior?

Do their creative efforts show an increase in the enjoyment of music?

CREATING

When children are permitted to express themselves creatively, an aesthetic feeling is developed that contributes to their sense of appreciation and their understanding of musical values.

In a good program of creative music, children should have many opportunities:

OBJECTIVES

To make up tunes and words.

To engage in spontaneous conversational singing.

To dramatize stories with musical settings.

To imitate and to impersonate animals, to recreate everyday experiences and make-believe characters.

To dramatize songs, recordings and stories.

To construct simple instruments such as oatmeal-box tom-toms, aluminum foil rattles and paper-plate tambourines.

To paint or to draw pictures while listening to music as a result of musical stimuli.

To interpret music with body movement.

To use hand and stick puppets to recreate a musical story and to make simple puppets.

TEACHING TECHNIQUES AND EXPERIENCES

The Teacher	The Children
Talks about transportation and sings one phrase about a tugboat.	Respond with a phrase that completes the song.
Sings a sentence song about a turtle that has just been brought to school.	Respond with other thoughts about the turtle and attempt to put these words into the song.
Sings the musical setting of a story such as the **Gingerbread Boy.**	Act out the story and learn to sing the repetitious tunes.

Listens to a recording of **Berceuse** by Jarnefelt.[1]	Use finger paint while listening to music.
Listens to a recording of **Moths and Butterflies.**[2]	Interpret with body movement using scarves.
Starts a story and children add to it until an interesting and timely story is developed.	Act out the story. Add familiar songs and change words to fit the story. Select appropriate percussion instruments for interpretative effects.
Helps the children to select a story to be retold with the use of puppets.	A few children use puppets representing characters of the story while acting out the story. Other children supply songs to be sung. These may be original or adapted.

SUGGESTED MATERIALS AND EQUIPMENT

Consider the following suggestions:

Materials for the creation of simple instruments.

Oatmeal boxes	Plastic bottles
Clothespins	Metal rods
Broomsticks	Paper cups

Pictures to stimulate original stories and songs.

Materials for construction of simple hand puppets.

Paper bags	Mittens or gloves

Recordings of good quality for creative dance, free rhythmic movement and story creation; standard examples of classics, descriptive music and folk songs.

[1]RCA Victor Basic Record Library for Elementary Schools, Listening Activities, Vol. II, Album E-78.
[2]RCA Victor Basic Record Library for Elementary Schools, Listening Activities, Vol. II, Album E-78.

EVALUATING PUPIL GROWTH

Do the children enjoy giving their own interpretation to the music?

Do they impersonate in a meaningful way the story characters in music?

Do they create verses for songs with careful thought and genuine interest?

Do they create tunes and words spontaneously?

Do they engage in more conversational singing?

Do they imitate animals freely if the music suggests this? How convincing are they and how well do they imitate other things?

Have they discovered new ways to interpret music and to create an experience with it.

Do they think creatively, using their imagination and individual ideas?

REPRESENTATIVE RECORDINGS

FOR RHYTHMIC ACTIVITIES

1.	Train to the Zoo	CRG	1001
2.	Skittery Skattery	CRG	1005
3.	Castles in the Sand	CRG	1008
4.	Sunday in the Park	CRG	1010
5.	Train to the Farm	CRG	1011
6.	Nothing to Do	CRG	1012
7.	Drummer Boy	CRG	1015
8.	Daddy Comes Home	CRG	1018
9.	My Playful Scarf	CRG	1019
10.	The Merry Toy Shop	CRG	1022
11.	Sugar Lump Town	CRG	1023
12.	I Am a Circus	CRG	1028
13.	Let's Help Mommy	CRG	1032
14.	Train to the Ranch	CRG	1038
15.	Do This, Do That!	CRG	1040
16.	Jump Back Little Toad	CRG	1041
17.	Strike Up the Band	CRG	5027
18.	When the Sun Shines	YPR	617
19.	Little Indian Drum	YPR	706
20.	Trains and Planes	YPR	706
21.	Building a City	YPR	711
22.	Rainy Day	YPR	712
23.	Circus Comes to Town	YPR	713
24.	Whoa, Little Horses	YPR	714
25.	Jingle Bells and Other Songs for Winter Fun	YPR	718
26.	When I Grow Up	YPR	725
27.	I'm Dressing Myself	YPR	803
28.	Who Wants a Ride	YPR	806
29.	My Playmate the Wind	YPR	4501
30.	Let's Play Together	YPR	4503
31.	Nursery School Rhythms (Phoebe James)	AED	21

FOR SINGING ACTIVITIES

1. Eensie Beensie Spider — CRG 1002
2. Mary Doodle — CRG 1014
3. Little Puppet — CRG 1016
4. Little Red Wagon — CRG 5001
5. Grandfather's Farm — CRG 5004
6. Lemmer Lemmer Street — CRG 5006
7. Bring a Song, Johnny — CRG 5010
8. Silly Liesl — CRG 5011
9. Mouse and Frog — CRG 5020
10. Let's Dance — CRG 5021
11. Come to the Party — CRG 5023
12. Singing in the Kitchen — YPR 730
13. Sing Along — YPR 722
14. Another Sing Along — YPR 723
15. American Folk Songs — FC 7001
16. Songs to Grow On Vol. I — FC 7005
17. More Songs to Grow On — FC 7009
18. Animal Songs Vol. I — FC 702
19. Animal Songs Vol. II — FC 702
20. Songs for All Year Long — FC 7026
21. Animal Songs for Children — FC 7051
22. American Folk Songs for Christmas — FC 7053
23. Song and Play Time with Pete Seeger — FC 7526
24. Songs About Dogs and Cats — CL 1142
25. Songs in French for Children — CL 675
26. Sleep-Time (Pete Seeger) — FC 7525
27. Come and See the Peppermint Tree — WC 302

FOR LISTENING ACTIVITIES

1. Sleepy Family — YPR 611
2. What the Light-house Sees — YPR 702
3. Little Brass Band — YPR 703
4. Chugging Freight Engine — YPR 728
5. Little Gray Ponies — YPR 725
6. Tom's Hiccups — YPR 808
7. Frere Jacques — YPR 3402
8. Peter the Pusher — YPR 3405
9. The Singing Water — YPR 4502
10. Wait 'till the Moon is Full — YPR 4503
11. Every Day We Grow I-O — YPR 8001/2
12. I Wish I Were — CRG 1006
13. The Carrot Seed — CRG 1003
14. The Four Bears — CRG 1009
15. Indoors When It Rains — CRG 1021
16. Rhyme Me A Riddle — CRG 1025
17. Peter, Please, Pancakes — CRG 1026
18. Fog Boat Story — CRG 1027
19. When I Was Very Young — CRG 1031
20. Noah's Ark — CRG 1035
21. Golden Goose — CRG 5002
22. Hot Cross Buns — CRG 5005
23. Mr. Crump and Band — CRG 5007
24. Billy Rings the Bell — CRG 5008
25. Lonesome House — CRG 5013
26. Clock Went Backwards — CRG 5016

27. Creepy Crawly Caterpillar	CRG 5019	34. Blue Danube Waltz	CRG 9017
28. Where Do Songs Begin	CRG 5026	35. Dance of the Mosquito	MSB 78 016
29. The King's Trumpet	CRG 5040	36. Dancing Doll (Poldini)	MSB 78 016
30. Jingle Bells	CRG 718	37. Entrance of the Little Fawns (Pierne)	VIC. LM-1790
31. Pussycat's Christmas	CRG 727	38. March of the Little Lead Soldiers (Pierne)	VIC. ERA-26
32. We Wish You A Merry Christmas	CRG 226		
33. Waltz of Flowers	CRG 9012		

KEY FOR REQUISITIONING ABOVE RECORDINGS

CRG — Children's Record Guild (The Greystone Corporation)

WC — Washington Record

FC — Folkways Records, 177 West 46 Street, New York 36, N. Y.

AED — Phoebe James Records, Box 134, Pacific Palisades, California

YPR — Young People's Record Guild

CL — Columbia Records

MSB — Sound Press Society (Musical Sound Books, Scarsdale, N. Y. P.O. Box 222)

TEACHER'S NOTES

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CHAPTER III

MUSIC IN THE PRIMARY GRADES

> A man should hear a little music, read a little poetry and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God implanted in the human soul.
>
> — Goethe

The primary grades are basic for exploring music both formally and informally through all the activities which contribute to musicianship. These activities lead to the ultimate goal which is **educated** or **desirable musical behavior.**

Each child progresses at his own rate. With daily experience in music during these three years, a child at the end of the third grade should be able:

GENERAL OBJECTIVES

To choose different kinds and types of music for his listening pleasure.

To use his singing voice effectively.

To express rhythm through body movement.

To participate readily in varied kinds of music activities.

To create an informal harmonic part to songs.

The child reaches out and seeks an understanding of musical meanings. He has favorites, but his selection of favorites has **meaning** to him in his **stage** of musical development.

Making music meaningful to the child at school, at home, at play — in his everyday living — is one of the objectives of music education in the primary grades. How he uses music in a personal way is the test for any music teaching and learning.

Responding to Rhythm

Music should be a pleasurable experience, a challenge, and an exciting adventure for children. Teachers, parents and administrators should work together to gain this music experience for all children.

Some children do not sing as well as other children. Others do not respond to rhythm or do not play an instrument well. Many children do not have the imagination for creative activity that some have, but all pupils can find satisfaction and have rich music experiences in one or more of the activities of the music program.

In order to assist the teacher in developing a functioning program of music education in grades one through three, the materials in this chapter have been developed as follows: the goals are stated in terms of desirable musical behavior; pupil experiences are suggested; the role of the teacher is described; useful materials are listed; and means of evaluating pupil progress are emphasized. Throughout these procedures attention has been given to the values involved, the intellectualization of the processes, the

development of skills, the building of positive attitudes, and the process of continuous evaluation.

SINGING

The objectives of these grades include the competencies outlined in the following sections.

OBJECTIVES

Singing in tune and with pleasing tone quality with a range extending from middle C to E, fourth space.

Singing easy two-part rounds.

Singing familiar songs with pitch names, sol-fa syllables, and/or by numbers.

Singing a melody of one song independently of the melody of another song being played or sung. (partner songs.)

Singing and playing melodies as the notes are pointed to in a **scale** written on the chalkboard or on a chart.

Singing the root notes of the chords as an accompaniment to a melody (vocal chording).

Singing a descant learned by rote which harmonizes with a familiar song (simple two-part singing).

ACTIVITIES AND EXPERIENCES

Singing a wide variety of songs by rote.

Listening to the teacher sing or listening to recorded voices singing to identify and imitate good tone quality.

Singing songs in different keys to increase the range of the voice.

Listening to different pitches and pitch-making instruments to develop skill in matching pitches.

Seeing melodies outlined in interval relationships by the hand gestures of the teacher.

Hearing the melody as the hands outline the interval relationships.

ACTIVITIES AND EXPERIENCES (continued)

Singing melodies as the hands outline the intervals.

Singing rounds in unison.

Singing rounds in unison while the teacher plays the second part.

Singing songs by pitch, name, Italian syllables, and numbers by rote.

Seeing the score, identifying **do** and the relation of the syllables to the key.

Singing one melody as a companion melody is being sung or played on the piano, bells, or other melody instrument.

Singing by ear the root tones of the chords as the melody is played or sung.

Playing single notes and intervals at the piano, xylophone, or resonator bells, as the notes are pointed to on a scale or chart.

Singing an independent melody using notes of chords.

Singing one, two, three-note accompaniment figures.

TEACHING TECHNIQUES

The teacher should:

Sing expressively, and in good tone quality as a model for children's singing.

Call attention to good tone quality.

Ask each child to sing to identify his problems and suggest ways to improve singing.

Play a recording of a song to learn the song by rote and to imitate good tone quality.

Move hands in the air outlining intervals of the melody as the children sing a familiar song.

Call attention to the melody as it is organized into chords, repeated notes, scale passages.

Encourage children to use their hands to indicate the highness or lowness of the pitch.

Teach rounds by rote.

TEACHING TECHNIQUES (continued)

Divide the group into two parts asking each group to sing a different phrase of the round repeatedly.

Sing an alternate melody as the children sing a familiar melody.

Teach the alternate melody by rote.

Direct the two groups in singing the two melodies simultaneously.

Call attention to the chord changes of the accompaniment.

Play and sing the roots of the accompaniment chords.

Divide the class into two sections or groups, having one group sing the root notes of the chords and the other group the melody (then changing parts).

Sing a harmonic part as the children sing a familiar song.

Encourage children to sing individually creative parts to familiar melodies.

SUGGESTED MATERIALS AND EQUIPMENT

Provide the following:

A recent edition of a basic elementary series for each child.

A teacher's guide of the elementary series in use by the school.

Recordings of songs from the elementary series in use.

Supplementary song materials.

Supplementary recordings.

A three-speed record player.

Autoharp.

Pitch pipe.

Piano.

Tape recorder.

Resonator bells of an octave and a fifth chromatically.

A variety of rhythm instruments.

Songs which have scale passages and some chord skips: **Farmer in the Dell; All My Little Ducklings; The Dummy Line; Turn the Glasses Over; Three Pirates Come to London Town; My Father is a Farmer; There Stands a Little Man; The River; See my Pony; Ducks in the Millpond; Supper on The Ground; Stamping Land; Up She Rises; Home on the Range; Cowboy Tex; Streets of Loredo.**

Rounds: **Bells are Ringing; Music Alone Shall Live; Evening Bell; Hear Me Calling; Look in My Garden Bed; Whippoorwill; Rise Up Oh Flame; Row, Row, Row Your Boat; Three Blind Mice; A Basketful of Nuts; Hunting Round; Morning Round; Christmas is Coming.**

Charts of scales, phrases of songs, chordal accompaniments.

Partner Songs: **Way Down Upon the Swanee River — Humoresque** (played); **All Night, All Day — Swing Low, Sweet Chariot; Home on the Range — My Home's in Montana.**

EVALUATING PUPIL GROWTH

Children participate in the singing class, small groups and as individuals to appraise tone quality.

Pupils sing songs in different keys and in different vocal ranges as a group activity, and individuals sing to determine the range of voices.

Individuals repeat phrases sung by the teacher to determine tone matching ability and their tonal memory.

Frequently record children's singing as a basis for making valid judgments about their progress.

Invite other music teachers, parents, administrators, supervisors to listen to the children's singing to note growth, development and improvement.

Outline a familiar melody through gestures making sure that the interval relationships are kept, and ask the children as a group or individually to identify the melody.

Have the children sing individually and as a group the melodies of the two songs (partner songs) to determine how well they can sing the song.

Play the common chordal accompaniment of the songs and ask children to identify the songs that it may accompany.

RHYTHMS

The children should:

OBJECTIVES

Respond rhythmically to marching, clapping, stamping, skipping, hopping, jumping, tapping, walking, running, etc.

Express the mood, and movement of the music through creative body movements.

Interpret texts of songs and rhythms of songs in creative body movements.

Listen to identify accented and unaccented beats; rhythmic pattern of the melody; and recognize meter signatures.

Listen to clap, stamp, jump, hop, run and skip as they are an appropriate response to the rhythm.

ACTIVITIES AND EXPERIENCES

Move the body in rhythm with the unit beat; in large or small circles to indicate legato phrases of the music; in straight lines to the staccato or marcato of the rhythm phrase.

Interpret what one sees and hears around him through body rhythms and movement patterns.

Move in patterns suggested by ideas, people and things which they see.

Abstract rhythms or interpret directions in sound and move the body in these patterns.

Listen to text of songs for guides to interpret words through movement.

Move hands, feet, fingers, etc. to rhythmic patterns.

Clap rhythms; stamp, jump, hop, etc. to rhythms.

Play rhythm instruments.

Move whole body to rhythmic pattern.

TEACHING TECHNIQUES

The teacher should:

Play piano music which has definite accented and unaccented patterns.

Play recordings of different types of music so the children may identify rhythmic patterns, strong and weak pulse, meter signatures and cues for movement.

Demonstrate the contrast in mood and meter by moving his body in patterns of circles or straight lines.

Encourage the children to create patterns in body movement utilizing circles and straight lines.

Play recordings of marches for children to respond to the rhythmic patterns.

Call attention to the rhythms in nature — trees moving in the wind, birds flying, clouds floating, etc. and help children move in some way to represent the things which they see.

Encourage children to listen to the world of sound to interpret what they hear in body movements and to accompany the movement using rhythm instruments which approximate these sounds.

Sing songs that tell stories.

Play recordings of story songs which provide cues for creating or dramatizing the stories.

Play instruments as accompaniment to the words.

SUGGESTED MATERIALS AND EQUIPMENT

Provide the following:

Marches, music with strong accents, music with a variety of meters.

Recordings: **RCA Victor Rhythmic Activities Grades 1, 2, 3; Phoebe James Rhythm Recordings; Rainbow Rhythms.**

Rhythm instruments.

Resonator bells, drum sticks.

Songs: **Waltzing Matilda; Cuckoo; Smoke Goes Up the Chimney.**

EVALUATING PUPIL GROWTH

The teacher may:

Observe children's response to mood, rhythmic patterns, accents of the music to determine their skill and rhythmic response.

Play recordings of songs with varied meters and note children's response.

LISTENING

OBJECTIVES

The children should:

Recognize the principal instruments of each section of the orchestra when played without accompaniment or when played in a musical context.

Recognize the themes of music they have heard.

ACTIVITIES AND EXPERIENCES

Listening to recordings of instrumental works which use solo instruments.

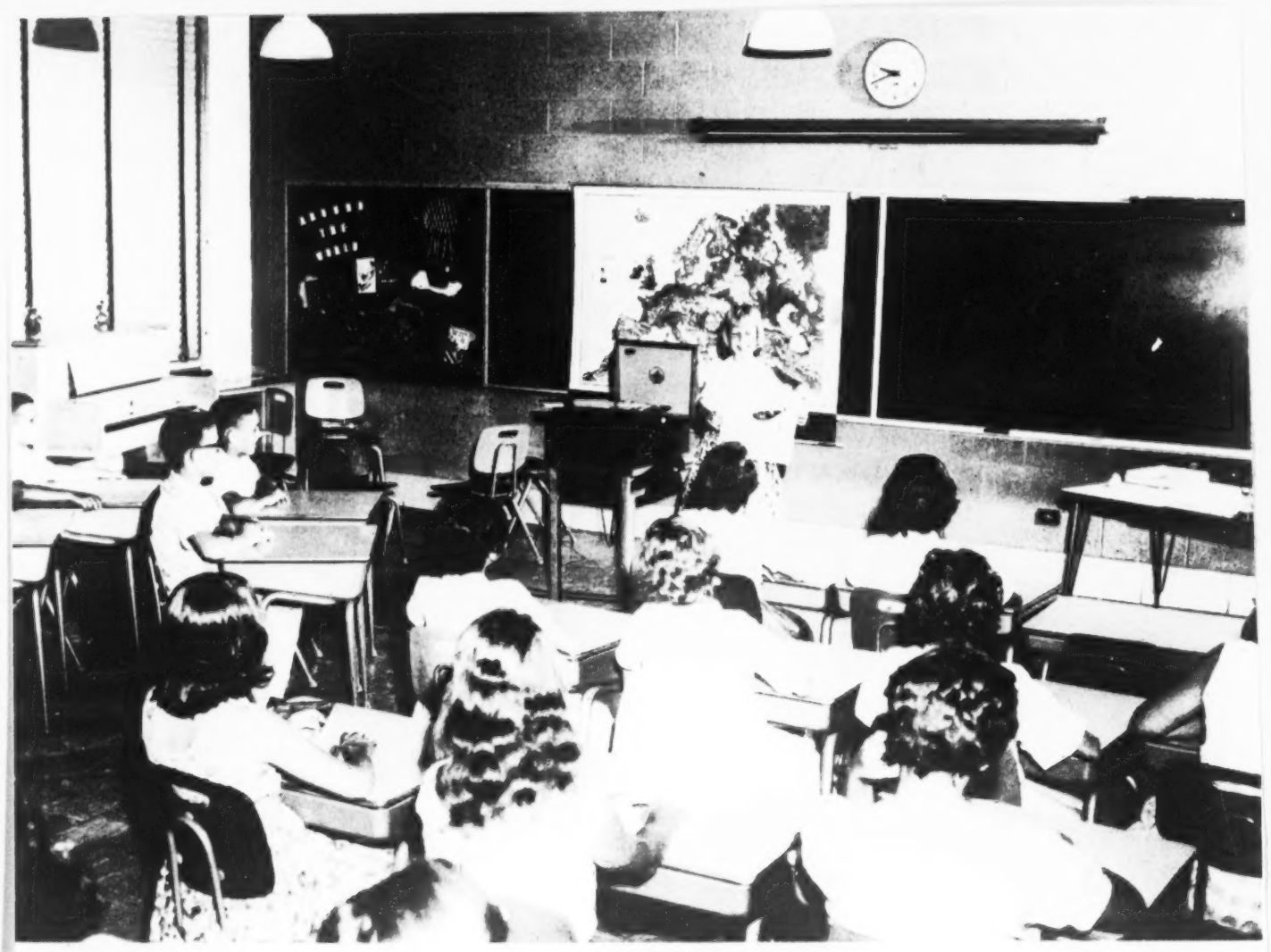
Listening to recordings of individual instruments being played with or without accompaniment as an introduction to their sound.

Using wall charts of instruments and presenting real instruments in performance.

Listening to instruments played by members of the class.

Listening to movements, sections or short, complete symphonic works.

Attending school-sponsored concerts produced by professional musicians.



We Listen to Learn

ACTIVITIES AND EXPERIENCES (continued)

Singing the themes, using neutral syllables with the recording or as a separate melody.

Seeing the themes in notation on charts, on chalk—board, or in scores in books.

Reading the stories used by the composer for the music of the program.

Discussing the stories in a class situation.

TEACHING TECHNIQUES

The teacher should:

Play recordings of serious music calling the children's attention to the solo passages of different instruments.

Point to the instrument or to a picture of the instrument as the instrument plays.

Guide children's listening toward the themes, harmonies and form of the music.

TEACHING TECHNIQUES (continued)

Encourages children to listen to television, radio programs of serious music.

Encourages children to attend concerts, recitals, operas and operettas.

Invites performing groups to play in the classroom or in an assembly.

Teaches the themes by rote.

Directs the children's attention to the notation of the principal themes.

Plays the themes on the piano.

Sings the themes.

Assists children to associate the theme with its appropriate place in the music.

SUGGESTED MATERIALS AND EQUIPMENT

Provide the following:

Charts of instruments of the orchestra.

Recordings: **The Young People's Guide to the Orchestra,** Britten; **Said the Piano to the Harpsichord,** Moore; **Little Brass Band; Symphony in C Major,** Bizet; **Music for String Instruments, Percussion, and Celestra,** Bartok; **The Music of Aaron Copland for Young People,** Aaron Copland; **The Firebird,** Stravinsky; **Symphony #1,** Mahler; **Royal Fireworks Music,** Handel; **Hary Janos Suite,** Kodaly; **Rodeo,** Copland; **Billy the Kid,** Copland; **Appalachian Spring,** Copland; **RCA Victor Basic Record Library for Elementary Schools; Listeners Anthology,** Lillian Baldwin.

EVALUATING PUPIL GROWTH

The teacher may:

Play recordings of music and ask children to identify the solo instruments.

Play instruments out of sight of the class and ask individual pupils to identify them.

Play movements of compositions and ask pupils to sing the themes.

Plays recordings and asks children to identify the action, character, or story it portrays.

Determines the extent to which pupils listen to and discuss music which they have experienced.

PLAYING

The children should:

OBJECTIVES

Play on the piano or resonator bells, one,-two,- or three-note accompaniments to familiar songs in rhythm on the resonator bells.

Play chordal accompaniments to familiar songs in rhythm on the resonator bells.

Play autoharp accompaniment to familar songs.

Play repeated notes, and short phrases of songs on the resonator bells or piano.

ACTIVITIES AND EXPERIENCES

Singing familiar songs using words, pitch names.

Singing and/or listening to the accompaniment of one,- two,- three-notes played by the teacher on the piano or resonator bells.

Playing one,- two,- three-notes as an accompaniment.

Playing the I, IV, V7 accompaniments to songs using the resonator bells.

Listening to the autoharp accompaniment for chord changes as the song is sung.

Playing chordal accompaniment on the autoharp the chord symbols printed above the music score.

Singing and playing repeated phrases or note patterns of the melody by rote on resonator bells or piano.

Seeing, singing, playing repeated phrases or note patterns within the context of the song as it is sung.

Playing single lettered bell when it is appropriate in a familiar melody.

TEACHING TECHNIQUES

The teacher should:

Play one,- two,- and three-note accompaniments on resonator bells.

Point to the notes on a chart or the chalkboard as the children sing and play them.

Choose individual children to sing and play the one-, two,- and three-note accompaniments as the class sings the melody.

Distribute individual resonator bells to each child who determines the chord his bell is a part of.

Direct the chordal accompaniment by pointing to the group of children to play or by pointing to the chord symbols as the chords change in the accompaniment.

Accompany children singing by playing autoharp.

Call children's attention to the chord symbols in the accompaniment.

Assist children's autoharp playing by pointing to chord symbol in rhythm of the unit beat, the melody, or the measure accent.

Assist children to identify repeated phrases or note passages.

Play these repeated phrases or note patterns on bells or piano as the children sing the song.

Point to the notation of these phrases or repeated notes as children sing and play them on piano or resonator bells.

SUGGESTED MATERIALS AND EQUIPMENT

Provide the following:

Resonator bells.

Piano.

Any songs using the I, IV, and V7 chords as accompaniment.

Autoharps.

Chart showing notes and phrases that are repeated in the song being studied.

EVALUATING PUPIL GROWTH

The teacher may:

Sing a song and ask children to change chords on the piano, or playing autoharp when their ear tells them.

Sing song and ask children to play the repeated notes and phrases in the correct rhythm on the resonator bells.

EXPERIENCES RELEVANT TO MUSIC READING READINESS

OBJECTIVES

Children should recognize:

Familiar songs from their rhythmic pattern by ear. (Hearing the rhythm pattern played.)

The I and IV and V7 chords by ear when they are played on the autoharp or piano.

Major and minor quality of chords when they are played or sung.

Key signatures.

The pitch names of the notes on the treble staff and identify.

ACTIVITIES AND EXPERIENCES

Singing and playing the roots of the chords alone.

Hearing and playing the chords while the melody is imagined.

Seeing full score of familiar song as it is sung.

Seeing the isolated rhythm in score form as the song is played or sung.

Seeing and playing the rhythmic score by clapping the hands, playing drum or other rhythm instruments.

Singing, playing, seeing major, minor, and seventh chords spelled in root position.

Using the last flat of the key signature as the fourth tone of the scale and counting downward to **one** or the key tone.

Using the last sharp of the key signature as the seventh tone or the syllable **ti** and moving upward one half step to **eight** or **do.**

The teacher should:

TEACHING TECHNIQUES

Play chordal accompaniment on autoharp or piano or bells to songs the children sing.

Teach chord sequence by rote.

Sing the melody as the children play the rhythm using rhythm instruments or their hands.

Assist each child to play the rhythm of the song.

Encourage each child to play the rhythm of a familiar song for the class to identify.

Call the children's attention to the total organization of the melody, i.e., chord patterns, scale passages, repeated notes in the melody.

Teach two-tone descants by rote.

Sing descants and harmonizing parts while the children sing the melody.

Encourage children to sing individual descants to familiar songs by ear.

Call the children's attention to the chords that are spelled in the melody.

Sing these chords with the children, isolating them from the music context.

Use chord flash cards to assist children to identify chords.

Point to notes on the staff for children to identify the pitch names as they play or sing the pitch.

Use note-flash cards as a means of isolating single notes and note combinations for drill.

Play the chords at the piano from a given tone for the children to identify.

SUGGESTED MATERIALS AND EQUIPMENT

The following should be provided:

Familiar songs that the children have played and sung to chordal accompaniments.

Songs such as: **Go Tell Aunt Rhody** and **Shoo Fly,** etc.

Chart showing rhythm score of familiar song.

Rhythm instruments, piano, and autoharp.

Recordings: **Charity Bailey Sings for Children; Pete Seeger, American Folk Songs for Children.**

Songs: **Busy Workers** (minor); **It's Fun to be a Helper; The Gardener; I Want to be a Farmer; A Bright and Cheerful Morning** (minor).

Chord flash cards showing major, minor and seventh chords, isolated notes and repeated phrases.

Key signature flash cards.

Notation of familiar songs; **Listen to the Bluebird; Stamping Land; All Night, All Day.**

EVALUATING PUPIL GROWTH

The teacher may:

Play chordal accompaniments on the piano or autoharp in the unit beat rhythm or melodic rhythm and ask children to identify the song.

Sing the root notes of the chords in unit beat rhythm or melodic rhythm and ask children to identify the melody.

Tap, clap, or play the rhythm of a familiar song and ask children to identify it.

Choose individual children to play the rhythms of a familiar song for the class to identify.

Call children's attention to the rhythm score of a familiar song and ask them to identify the song.

Ask the class to play the rhythm score to determine their rhythm reading skills.

Play I and IV and V7 chords on the autoharp or piano and ask children to identify the chord being played.

EVALUATING PUPIL GROWTH (continued)

Sing major, minor, seventh chords and ask children to identify them.

Play major, minor, seventh chords and ask children to identify them.

Show chord flash cards one at a time asking individual children to identify the chords.

Show children a familiar melody and ask them to identify the chords in the melodic line and to spell them.

Designate certain songs in music texts and ask children to identify the key.

Show key flash cards one at a time and ask the class and individual children to identify the key.

Point to notes of the song on the staff and ask children to identify them.

Show note-flash cards one at a time for children to identify the notes.

Point to staff for children to identify the names of lines and spaces.

SUPPLEMENTARY MUSIC BOOKS FOR CONSIDERATION

Abeson, Marion and Charity Bailey. **Playtime with Music.** New York: Liveright Publishing Corp., 1952.

Arnold, Francis N. **Arnold Collection of Rhythms for the Home, Kindergarten and Primary Grades.** Cincinnati: Willis Music Co., 1909.

Bailey, Charity. **Sing a Song with Charity Bailey.** New York: Plymouth Music Co., Inc., 1955.

Bampton and Coit. **Follow the Music.** Evanston, Illinois: Summy-Birchard Publishing Co., 1953.

Bampton, Ruth. **Singing for Fun.** New York: Mills Music, Inc., 1947.

Boesel, Ann Sterling. **Singing with Peter and Patsy.** Eau Claire, Wisconsin: E. M. Hale & Co., 1944.

Burger, Isabel. **Creative Play Activity.** New York: A. S. Barnes & Co., 1950.

Coleman, Satis N. **Dancing Time.** New York: John Day Co., 1952.

Coleman, Satis N. **Another Dancing Time.** New York: John Day Co., 1954.

Coleman, Satis N. and Thorn, Alice. **Singing Time.** New York: John Day Co., 1930.

Coleman, Satis N. **The New Singing Time.** New York: John Day Co., 1950.

Crowinshield, Ethel. **The Sing and Play Book.** Boston: Boston Music Co., 1938.

Crowinshield, Ethel. **New Songs and Games.** Boston: Boston Music Co., 1941.

Crowinshield, Ethel. **Songs and Stories About Animals.** Boston: Boston Music Co., 1947.

Harvey, John A. **Articulation and Activity Songs.** (Book I) New York: Mills Music, Inc., 1954.

Landeck, Beatrice. **Songs to Grow On.** New York: Marks Music Corp., 1950.

Landeck, Beatrice. **More Songs to Grow On.** New York: Marks Music Corp., 1954.

Lloyd, Norman. **The New Golden Song Book.** New York: Simon & Schuster, Inc., 1955.

MacCartney, Laura. **Songs for the Nursery School.** Cincinnati: Willis Music Co., 1934.

MacCartney, Laura. **Up and Down We Go.** Cincinnati: Willis Music Co., 1954.

McCall, Adeline. **Timothy's Tunes.** Boston: Boston Music Co., 1943.

Seatter, Elizabeth, et al. **Romp in Rhythm. Cincinnati:** Willis Music Co., 1944.

Seeger, Ruth. **American Folk Songs for Christmas.** Garden City, New York: Doubleday & Co., Inc., 1953.

Seeger, Ruth. **American Folk Songs for Children.** Garden City, New York: Doubleday & Co., Inc., 1950.

Seeger, Ruth. **Animal Folk Songs for Children.** Garden City, New York: Doubleday & Co., Inc., 1950.

Songs Children Like. Washington, D. C.: Association for Childhood Education, 1954.

Wessells, Katharine T. **The Golden Song Book.** New York: Simon & Schuster, Inc., 1945.

Wheeler, Opal. **Sing Mother Goose.** New York: E. P. Dutton & Co., 1945.

Wiltrout, Dorothea. **Let's Sing and Play.** Chicago: Children's Press, Inc., 1959.

CHAPTER IV

MUSIC IN THE INTERMEDIATE GRADES

> The power of enjoying and loving music is not rare or a special privilege, but the natural inheritance of everyone who has the ear to distinguish one tune from another, and with enough discrimination to prefer order to incoherence.
>
> — W. H. Hadow

This chapter deals with experience in the following areas of music: **Singing, Notation Reading, Rhythm, Listening** and **Creating.** The principal objective is that every child, regardless of talent, should enjoy worthwhile musical experiences and be given every opportunity to develop his capacity for musical expression.

In order to achieve this objective, a minimum of one hundred minutes per week is recommended. In grades four through six it is suggested that twenty minutes be allotted for music each day. Because of the wide range in musical abilities and interests of children, there must be a well-planned program providing for a variety of musical experiences.

Musical abilities and interests of teachers will vary. However, all teachers should **display enthusiasm** and interest in the music class and strive to improve their own teaching methods and musical skills. It is not necessary to have a solo voice in the classroom situation. It is more important that the children hear an accurate musical tone.

Although the ability to play the piano may be an asset, it is not absolutely necessary. Any teacher should learn to use a pitch pipe, operate a record player, or strum an autoharp.

In many self-contained classrooms, the services of a music consultant is available. While it is expected that the consultant will help wherever possible, it is the duty of the classroom teacher to seek help.

It is expected that this chapter will be of service to teachers of fourth, fifth, and sixth grades. Further aid is available from the resources listed in the bibliography.

SINGING

Children should develop a pleasing tone quality through free, beautiful and joyous song experiences.

OBJECTIVES

The children should:

Have enjoyable experiences singing worthwhile music.

Develop pleasing tone quality.

Develop good diction.

Develop in-tune singing.

Widen the vocal range.

Learn 25-30 rote songs each semester.

Memorize songs for out-of-school singing.

Develop a sense of meaningful phrasing.

Become familiar with some of the old-time favorites not always found in school music texts.

Develop the ability to sing alone and in small groups.

Develop independence in singing two and three part harmony.

Develop the ability to discern between good and poor singing.

TEACHING TECHNIQUES

The teacher should:

Provide a good singing model either with her own voice or by using good recordings.

Stress good diction and in-tune singing.

Encourage light sweet quality.

Sing descant or harmony parts to the singing of the class.

TEACHING TECHNIQUES (continued)

Change pitch of the songs, if necessary, to fit the voices. .

Provide good melodic or chordal accompaniment.

Avoid over-dependence on the piano.

Use a tape recorder to listen to voices.

Help boys to deal with changing voice problems by:

—Keeping them singing throughout the change.

—Explaining the changing voice as a normal process.

—Developing understanding attitudes on the part of other class members.

—Providing middle-small-range parts that are interesting.

Encourage children to join church choirs and other community musical organizations.

Encourage children to carry their classroom musical experiences into their home and community life.

SUGGESTED MATERIALS AND EQUIPMENT

The following should be provided:

A textbook for each child. The basic series used in the school should be a recent edition.

A teaching manual following the text.

An accompaniment book.

Records accompanying the text.

Supplementary singing materials (see listing at end of chapter.)

Resonator bells.

Rhythm bells.

Rhythm instruments.

Tape recorder.

Record player.

Every teacher who is concerned with the success of his teaching will analyze and evaluate the results of the efforts of the children and encourage them to evaluate themselves.

EVALUATING PUPIL GROWTH

Has there been evidence of a growing interest in the singing program?

Do comparisons of tape recordings show improvement?

Is there growth in ability to hear and sing parts?

Does checking pitches at the end of phrases and song indicate in-tune singing?

Have incorrect intervals been improved through pitch checking?

Has breath control been developed?

Has singing become light and of good quality.

READING

Each child should develop an ability to use and enjoy the printed language of music.

OBJECTIVES

The children should:

Use with understanding, sol-fa syllables, number, and/or letter names for reading songs at sight.

Recognize melodic patterns and be able to sing them.

Know names of lines and spaces.

Know how to find the key of a song.

Be able to distinguish between major and minor by ear and sight.

Look for like and unlike phrases in their songs.

Sing songs with words, syllables, numbers, and/or letter names.

Identify the key of a song by

—Calling the last flat of the key signature **fa** or **4** and counting to **do** or **1**.

OBJECTIVES (continued)

—Calling the last sharp of the key signature **ti** or **7** and counting to **do** or **1**.

—Noticing the final note and presence of raised 7ths in order to determine mode.

Play melody instruments.

Play accompanying instruments.

Have where possible, some keyboard experience in playing melody and playing chords.

Sing major scales (do to do) or (1 to 1).

Sing minor scales (la to la) or (6 to 6).

Identify songs through notation put on the board.

The teacher should:

TEACHING TECHNIQUES

Use proper musical terms.

Analyze and draw attention to like and unlike phrases and melodic contour (flow of the melody).

Use his hand as a staff by holding it in a horizontal position to show fingers as lines and spaces between fingers as spaces on the staff.

Index finger of other hand may be used to indicate pitches.

Establish key feeling by singing **do-mi-so-do** or 1-3-5-1 for major keys, and singing **la-do-mi-la** or 6-1-3-6 for minor keys.

Explain how to locate **do** or 1.

Provide frequent opportunities for music reading experiences suitable to the abilities of pupils.

Use flash cards showing musical terms, symbols and tonal patterns for recognition review.

Assist pupils in the discovery and comprehension of music notation by writing **mystery** melodies on the board using actual notation.

SUGGESTED MATERIALS AND EQUIPMENT

The following should be provided:

A staff liner.

Cardboard keyboards.

Staff paper.

Melody instruments. (Tonette, song flute, flutophone.)

Accompanying instruments. (Autoharp, piano, tone bells, ukelele.)

EVALUATING PUPIL GROWTH

The teacher may:

Test children's ability to recognize notational terminology and symbols by use of flash cards and testing material prepared by the teacher.

Test music reading ability by providing songs to read at sight.

Ask children to identify the key of each song sung.

Ask for individual or small group singing of melodic patterns.

Test ability of children to identify and match pitch.

RHYTHM

OBJECTIVES

The children should:

Respond to the meter with the use of hands, feet, or the whole body.

Understand note and rest values.

Understand meter signatures.

Recognize rhythmic patterns through the eye and the ear.

Feel the basic pulses of rhythm in groups of 2, 3 and 4 by sight and sound.

ACTIVITIES AND EXPERIENCES

Stepping, clapping or tapping the rhythm of the music using 2/4, 3/4, 4/4, 6/8 meter.

Naming and explaining the meter signature of songs sung.

—The upper number tells how many beats per measure.

—The lower number tells the kind of note that gets one beat.

Singing rhythmic patterns taken from songs sung.

Playing rhythmic patterns on melody instruments.

Identify rhythmic patterns through listening.

Clapping in Time

TEACHING TECHNIQUES

The teacher should:

Clarify the rhythmic patterns of the printed page by:

—Keeping time and directing.

—Stepping and clapping rhythm.

—Tapping out rhythm of songs for children to recognize.

Analyze rhythm. A down-up stroke (v) equals one count or beat. From this rule all notes may be divided equally according to their duration value.

Determine the fundamental note value as the smallest note value to be found within a measure or phrase of music.

—Use a metronome to sound a steady beat. (If none is available, the teacher can tap the beat, making sure it is audible to the class and as steady as possible.)

—Have the class clap out the rhythm of the tune.

—Establish the key and determine the syllables.

—Perform tune with correct rhythm and syllables.

—Perform tune with words.

SUGGESTED MATERIALS AND EQUIPMENT

Provide the following:

Staff liner.

Staff paper.

Accompaniment instruments.

Rhythm instruments.

Metronome.

Tape recorder.

Record player.

EVALUATING PUPIL GROWTH

The teacher may:

Check individual ability to sing rhythmic patterns.

Check individual ability to respond physically to a rhythmic pattern.

Test knowledge of the meter signature and its meaning.

Test individual ability to differentiate between rhythmic patterns when hearing them tapped or clapped.

Check individual ability to imitate a heard rhythmic pattern.

LISTENING

OBJECTIVES

The children should:

Enjoy listening to a variety of music.

Develop an appreciation for worthwhile music through familiarity and understanding.

Identify by sound, the instruments of the orchestra.

Distinguish between types of music such as marches, dances, symphonic and chamber music.

Identify elements in music such as mode (major and minor) rhythm, mood, instrumentation and primary themes.

Become aware of repetition and contrast.

Learn to make value judgments.

Become acquainted with music of different cultures.

ACTIVITIES AND EXPERIENCES

Listening to music beyond the performance ability of the class.

Listening to classroom performances, both vocal and instrumental.

Listening to performances of the same musical selection by two or more different artists in order to develop an understanding of interpretation.

ACTIVITIES AND EXPERIENCES (continued)

Listening to compositions and learning to identify the following:

—Compositions.

—Composers.

—Performers.

—Instrumentation.

—Themes.

—Style of music.

Listening to compositions for quiet enjoyment.

Reading stories about composers and compositions.

Reading about instruments of the orchestra, how they were made and how they are played.

Seeing films, filmstrips, slides, and pictures of composers, instruments, and possible illustrations of compositions.

TEACHING TECHNIQUES

The teacher should:

Demonstrate enthusiasm and interest in the listening activity.

Become familiar with the music before playing it for the class.

Include informal listening as students work at their desks.

Show pictures of instruments and composers.

Show films and filmstrips in connection with the listening program.

Show pictures describing the music, where such are artistic and appropriate.

Encourage concert attendance and assure maximum appreciation and understanding by preparing students for music to be heard and conducting a follow-up discussion.

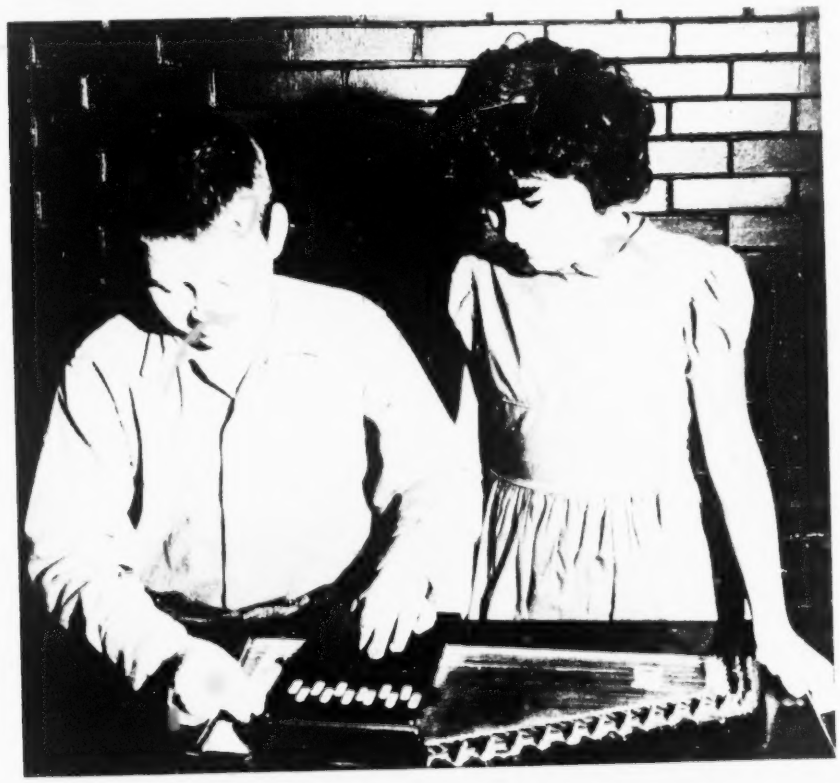
Provide a music bulletin board.

TEACHING TECHNIQUES (continued)

Recommend worthwhile radio and television musical programs and record listening.

Encourage children to stimulate family listening.

Plan an occasional period for children to listen to each other play on instruments that they are studying.



It's Fun to Play for Others

SUGGESTED MATERIALS AND EQUIPMENT

The following should be provided:

Three-speed record player.

Appropriate recordings (see list at end of chapter).

Pictures of instruments and composers.

Pictures illustrating music to be heard.

Supplementary material on lives of composers and stories of instruments and compositions. (See list at end of chapter.)

Film strip, movie and slide projector.

Appropriate rental and loan film strips and movies.

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EVALUATING PUPIL GROWTH

The teacher may:

Appraise children's knowledge of compositions, composers, and instruments through identification on hearing.

Note the atmosphere of the classroom during the listening period; the enthusiasm and interest of the children.

Test children's recognition of simple musical form such as melody and thematic material in appropriate compositions.

Observe sensitivity to quality of music.

CREATING

The children should:

OBJECTIVES

Develop eagerness for original and individual expression in creating melodies, lyrics, orchestrations, dramatic action and free play.

Harmonize a given melody by ear.

Develop the ability to devise original rhythmic accompaniments.

Offer original interpretations. Sing or play an original melody or develop a rhythmic accompaniment to songs.

ACTIVITIES AND EXPERIENCES

Make suggestions as to interpretation (mood, dynamics and tempo).

Make up simple descants and chord accompaniments (autoharp, piano and resonating bells.)

Make up simple rhythmic accompaniments by using drums and other rhythmic instruments.

Dramatize songs.

Draw pictures to illustrate recorded music (correlated art lesson).

Write a story inspired by listening (correlated with English lesson).

Create rhythmic responses and dance steps.

Compose an operetta using published or original songs.

Compose original melodies and words.

Develop song material in correlation with other subject areas.

TEACHING TECHNIQUES

The teacher should:

Encourage original compositions.

—Make up a simple original melody and sing it for the class, asking for suggested variations.

—Put a starting note on the board and have the children suggest following notes, singing their work and making revisions where desired.

Notate children's original tunes with or without the help of the consultant.

Permit children to experiment freely with various interpretations of mood and tempi, and encourage evaluation of attempts.

Have class read poems rhythmically to establish meter and accent.

Encourage original interpretive dramatizations.

Encourage appreciation of creative attempts of other pupils.

SUGGESTED MATERIALS AND EQUIPMENT

Provide the following:

Staff liner.

Staff paper.

Rhythm instruments.

Three-speed record player.

Recordings that can be dramatized or interpreted in story or picture.

Tape recorder.

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EVALUATING PUPIL GROWTH

The teacher may:

Observe the degree of participation and interest displayed by children in individual expression.

Note improvement made in the expressions created.

SUGGESTED MATERIALS FOR CHILDREN

INSTRUMENTS

Lacey, Marion. **Picture Book of Musical Instruments.** New York: Lothrop, Lee and Shepherd Co., Inc., 1942.

Mason, Bernard S. **Drums, Tom-Toms and Rattles.** New York: A. S. Barnes & Co., 1938.

A PARTIAL LIST OF SUPPLEMENTARY SONG BOOKS

Animal Folk Songs for Children. Garden City, New York: Doubleday & Co., 1953.

Boni, Margaret and Battaglia. **Fireside Book of Favorite American Songs.** New York: Simon and Schuster, Inc., 1952.

Brand, Oscar. **Singing Holidays.** New York: Alfred A. Knopf, Inc., 1942.

Caesar. **I Sing a Song of Friendship.** New York: I Caesar, 1946.

Caesar. **I Sing a Song of Safety.** New York: I Caesar, 1937.

Commins, Dorothy B. **Lullabies of Many Lands.** New York: Harper & Brothers, 1941.

Commins, Dorothy B. **A Treasury of Stephen Foster.** New York: Random House, Inc., 1946.

Commins, Dorothy B. **Songs of Many Lands.** Kingsport, Tennessee: Grosset & Dunlap, Inc., 1951.

Daniel. **Round and Round They Go.** Boston: C. C. Birchard and Co., 1952.

Krone, Beatrice. **Our First Songs to Sing With Descants.** Park Ridge, Illinois: Neil A. Kjos Music Co., 1949.

Martin, et al. **The Treble Ensemble.** Chicago: Hall & McCreary, 1943.

Simon, Henry W. **Treasury of Christmas Songs and Carols.** Boston: Houghton, Mifflin, 1955.

Slawson, Maude. **Music In Our History.** Dubuque, Iowa: Wm. C. Brown Co., 1951.

Sorenson, Alice. **Christmastime in Sweden.** Rock Island, Illinois: Augustana Book Concern, 1955.

Wilson, Harry R. **Rounds and Canons. Chicago:** Hall & McCreary Co., 1943.

FILMSTRIPS

Young America Sings. (Demonstration filmstrip and record.)
Young America Sings, Inc., 1954. 1 filmstrip (61 fr.) and 1 disc recording (2 sides 33-1/3 rpm., 65 min.)

Young America Sings. Fourth Grade Unit. Edited by W. Otto Miessner. Young America Films, Inc., 1954. 8 filmstrips (25-52 fr., b & w, 33 mm) 2 disc recordings (12", 2 sides, 33-1/3 rpm. 45 min. each) with Teachers' Guide.

Instruments of the Symphony Orchestra. (Demonstration film and records.)
33-1/3 rpm. Jam Handy Organization.

Stories of Music Classics. (Demonstration film and record.)
33-1/3 rpm. Jam Handy Organization.

Opera and Ballet Stories. (Demonstration film and record.)
33-1/3 rpm. Jam Handy Organization.

Music Stories. (Demonstration film and record.)
Jam Handy Organization.

Meet the Instruments of the Symphony Orchestra.
Bowmar Records of Los Angeles.

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A SUGGESTED LIST OF RECORDINGS

INSTRUMENTAL

Beethoven — Kreisler. **Rodino.** Columbia ML 4310.

Britten — **Young Persons' Guide to the Orchestra.** Columbia ML 5183.

Brahms — **Lullaby.** Victor ERA 88.

Calypso Music for Children. American AS 26.

Debussy — **Colliwegg's Cakewalk.** Columbia A 1558.

Dukas — **Sorcerer's Apprentice.** Victor LM-2056.

Greig — **Butterfly.** Columbia A 1542.

Greig — **Peer Gynt Suite.** Victor LM — 2075.

Grofe — **Grand Canyon Suite.** Victor LM-1928.

Herbert — **The March of the Toys.** Columbia ML 4430.

Instruments of the Orchestra. Columbia.

Meet the Instruments. Bomar (has accompanying filmstrips).

Pierne — **The March of the Little Lead Soldiers.** Victor ERA 27.

Ravel — **Bolero.** Columbia ML-5257.

Rimsky-Korsakov — **The Flight of the Bumble Bee.** Victor ERB 54.

Rossini — **William Tell Overture.** Victor M 605. LM-2318.

Saint-Saens — **The Swan.** Victor ERA 122.

Schubert — **Unfinished Symphony.** RCA DM 1039. Columbia ML-5221.

Sinding — **Rustles of Spring.** Decca Ed 3500.

Strauss — **The Blue Danube Waltz.** Columbia A 15558. ML-5617.

Tschaikovsky — **Nutcracker Suite.** RCA DM 1468. Columbia ML-5257.

SINGING

RCA Singing Activities.

RCA Singing Games.

RCA Ballads for Americans.

RCA Patriotic Songs.

Humperdinck — Hansel and Gretel.

RHYTHMS AND DANCES

RCA Albums Four, Five and Six — Tipton Records.

Evans Folk Dance Records (Album II).

Burns and Wheeler Square Dance Records (Album D).

Carson Robinson Album.

TEACHER'S NOTES

CHAPTER V

MUSIC IN UPPER ELEMENTARY GRADES AND JUNIOR HIGH SCHOOL

> Music is a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and impels us for a moment to gaze into it.
>
> — Thomas Carlyle

Most pupils at this age level will become either producers or consumers of music in their adult life. The general music class should be an important influence in determining musical taste, general musical knowledge, proper musical appreciation of the various types of music and an opportunity to evaluate the cultural heritage of music of all nationality groups. Pupils displaying musical ability should be guided and motivated to engage in further study in the development of skills in singing and in playing a musical instrument.

THE GENERAL MUSIC CLASS

The seventh and eighth-grade music class is usually the final opportunity for musical study for many pupils. The general music class:

Strengthens, summarizes and extends the music curriculum of the primary and intermediate grades. Some pupils will never receive any further formal instruction in music so skills that have been acquired must be brought to their fullest development.

Provides a preview of what lies ahead for those pupils who will continue their music study after leaving the eighth grade. There will be glimpses of many types of music to be sung or played, of the wealth of musical compositions to be heard and enjoyed, of many facets of musical knowledge to be explored, and of aesthetic emotional satisfactions to be experienced in adulthood. A general music class challenges each pupil to go as far as talent, ability and interest allow.

Meets the needs, problems and interests peculiar to early teen-agers. Pupils in grades seven and eight are interested in the present, and

there are needs, problems and interests that are strong and vital. The general music class, with its unique subject matter and organization, can help satisfy needs, answer problems and gratify interests.

To strengthen and extend the skills, knowledge and attitudes worked toward in primary and intermediate grades, the teacher of the general music class will attempt to improve:

OBJECTIVES

The Use of The Singing Voice

To continue the development of correct singing skills.

To extend the range and improve the quality of the treble voices as the soprano extends above and the contralto below the treble staff.

To aid boys in making the transition into the bass clef range with a maximum use of the singing voice and a minimum loss of vocal control.

The Reading of Musical Notation

To continue to develop the ability to translate the printed score into vocal sound so each pupil becomes more able to sing a vocal part with greater independence and less assistance from others.

To extend the knowledge of musical notation to include the bass clef and the tenor and bass vocal lines.

To increase the ability to translate more complex rhythm patterns from notation into sound.

To increase the ability to read a score silently so it may be perceived by the pupil before it is sung.

The Hearing of Musical Sounds

To increase the ability to hear changes in pitch, to match tones more exactly and to sing vocal lines with good intention.

To develop the ability to improvise additional vocal parts by ear, i.e., a contrapuntal or harmonic voice part without help or printed page.

To increase the ability to select chords appropriate to a stated melody line so accompaniments can be provided by such informal instruments as autoharp or ukelele.

To increase the ability to hear rhythm patterns so impromptu rhythmic accompaniments can be produced on maracas, claves, tambourines.

The Knowledge of How Music is Produced

To recognize by sight and sound the standard musical instruments along with their importance as solo or ensemble instruments.

OBJECTIVES (continued)

To classify voices according to range.

To use the elements of theory.

—By using common chords in informal accompaniments.

—By combining several voice lines contrapuntally.

—By recognizing forms of melodic construction such as, a:b or A: B: A.

To select and organize historical and biographical data applied to the music studied.

Pupils develop through experience under capable instruction. The needs, problems and interests of junior high school pupils should be met by:

DEVELOPMENTAL EXPERIENCES

Providing Enriched Singing Experience

This should be the most important music activity in the general music class. With six years of training in the use of the singing voice, most pupils can participate in singing with some degree of success and satisfaction. As the class sings, each individual can participate with the group, gain aesthetic satisfaction, explore many types of music and have an opportunity to develop a taste and appreciation for many types of music.

Providing Opportunity for Socialization

Early teen-agers are typically group or gang-minded and they strongly want to participate in large groups and community projects with their age-mates. To feel that they are a part of a group without being conspicuous or having to measure up to high standards of talent or ability is particularly satisfying to them. Music, with its unique opportunities for group singing or playing and for group listening or creating, is well able to satisfy this

need. The general music class will aim to meet this need by providing activities involving large groups in which many pupils can sing, listen, play or create togetherness.

Providing Opportunity for Aesthetic and Emotional Appreciation

The early adolescent craves emotional, aesthetic and spiritual experiences. Music, as an art form with possible appeal to all, provides rich opportunities for the satisfying of these cravings while allowing a certain measure of anonymity to the individual pupil. The general music class can meet this need as it provides opportunity for pupils to come into contact with music and text of aesthetic worth or emotional depth.

We Sing Together

Providing Opportunity for Exploration and Experimentation

The urge to explore and experiment opens vistas of other lands, times and peoples and this opportunity to survey aspects of theory, form or historical development may lead to future specialized study. Attempting impromptu accompaniments on simple

instruments or making up vocal harmonies by ear are appropriate here as is correlation of music activities with other subject areas.

Providing Opportunity for Social Approval of his Peers

To be an accepted member of the group is of great importance at this age. Since participation in musical activities does not properly depend on social or economic background, race or religious affiliation, academic standing or even personality traits, the music program can offer many opportunities for the majority of pupils to be accepted into the group. (The general music class can properly aim to include large group activities in which all are welcome and in which all that display interest can find a place and hope to succeed.)

ORGANIZATION OF CLASSES

A specialist is essential at this grade level. In a very small school system where there are not enough pupils to warrant a full time music specialist, provision for some departmentalization should be made whereby a teacher handles all music classes as other teachers relieve him of some other assignments.

If there is no specialist on the staff, teachers should be encouraged by administrators to get additional training in music in order to develop a member of the staff to direct these more advanced music classes.

Recommendations follow regarding the organization of the general music class.

—The teacher must be strong in teaching techniques and ability to motivate children.

—The criteria for class size apply to general music as well as to other subject areas and limits the class to about thirty.

—The time allotment of a minimum of 100 minutes per week is recommended. Two 50-minute periods per week are satisfactory in junior high schools that follow the departmentalization scheme. In schools that are organized on the self-contained classroom plan, either a daily

period of 20 minutes is recommended or three half-hour classes per week.

—It is recommended that each grade level be kept separate. Only in extremely small schools where class size drops below fifteen, should seventh and eighth grade children be combined.

—The music room should be near the auditorium on the same level as the auditorium stage. This permits easy movement of both equipment and pupils.

For Singing

Rote songs may be used, but fewer than in the earlier grades.

Songs that all pupils should know because of universal use or artistic worth.

TEACHING TECHNIQUES

—Songs of patriotism, e.g., national anthems. Songs of the armed services, songs related to events in national history.

—Seasonal songs, e.g., Christmas and Easter carols, songs for spring.

—Community-sing types of songs that are commonly used at public gatherings.

Songs related to special units of interest such as those associated with the study of:

—Historical periods, e.g., Westward movement, Colonial days.

—Other countries and peoples, e.g., Latin America or Australia.

Art songs not readily available in printed score but available on recordings or single copies.

Songs that lend themselves to harmonizing by **ear** where an alto or tenor part can be made up in thirds or sixths, or a bass part can be sung on the tonic-sol-fa progression.

Songs read from the printed score. By the time pupils have had eight years of music training, it should be possible for a class to read, with a minimum of help, a simple four-part hymn or **popular**

songs of the type found in the standard **Golden Book of Songs** with fair success. Such skill is acquired only with practice over an extended period of time. Organized practice should:

Point up some technical problems of pitch or rhythm.

Provide experience in reading a mezzo, alto, or tenor part.

Encourage extended study of songs of artistic worth.

Result in an understanding of songs from other times and peoples or that relate to some center of interest.

TEACHING TECHNIQUES (continued)

For Listening

Formal listening, including recognizing and enjoying certain standard compositions.

Listening should be planned carefully.

Listening experiences should utilize:

Music that is being studied in class, sung by capable singers.

Music by a composer, or from a period of history, or from a country, or in a similar idiom as works being studied in class.

Music to be performed by community groups, or concert programs, on radio or television.

Music to illustrate technical points or to illustrate class discussion.

For Developing Fundamentals

Pupils at this age are capable of grasping advanced fundamentals which will add to their understanding, appreciation, and skill in performances. Selected fundamentals include:

Duration of sound as indicated in notation.

Pitch of sound as indicated on the staff, including the bass clef as included on the grand staff.

Accompaniments made on the most commonly used chords, i.e., tonic, dominant, sub-dominant, both major and minor.

Enrichment of a melody with other voice lines moving in parallel thirds, sixths or a bass tonic-sol-fa.

Analysis of a song in such familiar forms as a:a:b; a or a:b or a:b:a form of many **popular** songs.

For Acquiring Additional Music Knowledge

Instruments of the orchestra and band.

Composers and their compositions in a functional way, i.e., what the composer is trying to say, how he says it, and how he is to be listened to.

Historical musical developments.

Rhythmic accompaniments on bongos, maracas, castanets, etc.

Chords used on simple accompaniment instruments such as the autoharp, ukelele, piano.

Songs which may be dramatized.

SUGGESTED MATERIALS AND EQUIPMENT

The following should be provided:

A special room should be provided for music classes, and except for very small schools, this room should not be used for other activities. There should be room for at least thirty pupils to be seated comfortably, and if special clubs or choirs are to use this room, there should be room for at least sixty chairs. Tablet arm chairs are recommended as adaptable both to writing and holding music scores. Portable risers or graduated floor levels in a somewhat circular arrangement of chairs are recommended. The room should be acoustically treated. Equipment should include:

—A piano, preferably a grand, (so the teacher can survey the class) in good repair with provision for a minimum of two tunings per year. An upright piano is acceptable if it is small enough for the teacher to see over it. Rubber or plastic casters are recommended for ease of moving.

—A good record player, preferably with high fidelity reproduction of sound and variable turntable speeds.

—A collection of such instruments as an auto-

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SUGGESTED MATERIALS AND EQUIPMENT (continued)

·harp, maracas or small drums that can be used informally.

—Storage space both for textbooks and for octavo-size choral collections.

—A tape-recorder and a film projector, at least on a share basis with other departments. Rooms should be equipped with darkening facilities and a place for a screen and projector.

—A radio or television set if the school is located in an area where educationally worthwhile broadcasts can be received.

—Reference material, available in the school library if not in the music room itself. See appendix for suggested materials.

—At least one set of textbooks for each grade, enough copies for each pupil to have one for class use. Two or three series of textbooks should be available.

—Several supplementary collections of song material to provide experiences in singing. See appendix.

—Provision for reproducing in mimeograph or dittograph form special arrangements of songs, original material and additional stanzas. (Note: No material protected by the copyright law should ever be reproduced in this manner.)

NINTH GRADE MUSIC

(This section applies only to junior high schools that include the ninth grade.)

Music as a required part of the curriculum commonly extends only through the first eight grades. Beyond the eighth grade, the music class should be on an elective basis. Courses should be offered as follows:

The minimum offering should be two, forty-five minute periods per week.

There should be a choral class meeting five times a week carrying one unit per year.

SUGGESTED IDEAS

Registration for ninth grade music should be open to all. The practice of selecting members of a ninth grade choral class by tryouts is indefensible in a

public, tax-supported school. The teacher, counsellor or administrator may recommend that a pupil register or not, but the final choice must be that of the pupil himself. When enrollment is large enough to warrant more than one class, pupils may be grouped according to ability.

In larger schools, choral singing and music appreciation should be offered.

Credit given will depend on number of class meetings and on amount of time required in preparation or performance outside of class.

GENERAL MUSIC CLASS ACTIVITIES

Singing

Activities will be an extension of those listed for grades seven and eight with these changes in emphasis:

—Stress part music.

—Inclusion of wider representation of choral music of other times and peoples.

Listening

Activities will be an extension of those listed for grade seven and eight with these changes in emphasis:

—Less formal listening to standard compositions that all should recognize.

—More emphasis on value discrimination as reputable performers sing or play.

Theory

As pupils elect music, there is an indication of growing interest, and some formal training in the theory of music is needed for greater understanding. Especially when music is given five periods a week there should be formal training in the fundamentals of notations and methods of combining musical sounds into harmonic and melodic patterns that can be sung or played.

THE CHANGING VOICE

As a boy enters puberty, the larynx increases in size and the vocal bands lengthen and thicken, often quite rapidly and radically. In this rapid mutation in the vocal apparatus, the habits and skills the boy has developed in his singing may be thrown awry, and for awhile he may experience so much diffculty and frustration in singing that he develops an antagonism for music, or at least becomes emotionally upset. Unless the music teacher handles this situation skillfully, tactfully and knowledgeably, the boy may become so embarrassed and thwarted that all his training in the earlier grades is cancelled.

While the evidence is yet incomplete, there is reason to believe that:

—The lower bass tones often develop quickly.

—The treble tones of the boy's voice may persist for a long time.

—A difficult **break** may occur near middle C. The boy's tones in this area may disappear entirely, i.e., the boy cannot produce them at all, or they may be produced only with great effort and strain.

The implications for the teacher of music in grades seven, eight, and nine are of great importance. They are:

—A continual checking of boys' voices is recommended to determine what tones each boy can produce easily and what music should be sung that is appropriate to their vocal capacities.

—A positive approach to this situation is indicated. Each boy must be made to feel that this is a normal phase of growth, that the newly emerging adult voice is something to be proud of, to be experimented with, and to be regarded as a new and richer resource for singing.

Every effort should be made to avoid giving any boy the impression that he is in some way deficient in vocal expression.

Materials to be sung by any class must be chosen with great care. If there is a choice between singing a score as printed or altering the score to accommodate the changing voices, adjustments should be made in the

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score. A teacher specializing in teaching music at this age-level should develop technique needed to

—Transpose printed music to other keys to accommodate the voices in a given class.

—Make his own choral arrangements that fit the capabilities of a given class.

The Special Class Has Many Benefits

Present evidence indicates that there is considerable merit in assigning boys with changing voices to a special music class, apart from their girl and boy classmates. Where school enrollment is large enough to permit the organization of several sections of music classes in a single grade, several benefits may result by scheduling boys in early puberty separate from girls and less mature boys. These benefits include the following:

A positive approach to this problem unique to boys becomes possible. Certain psychological barriers disappear as boys with similar problems come together; pride replaces embarrassment, a feeling of normalcy replaces that of deficiency.

Certain changes in personality and behavior patterns are common at this stage of physical mutation and these boys seem to

respond more readily to class situations where they are away from girls or from less mature boys. The treble-voice class can proceed at its best pace without pausing for a few boys to regain skills temporarily thrown awry.

Materials used can be adapted to the ever-shifting needs of the changing voices. Special attention can be directed to gaining control of the newly emerging voices, the special problems of new notation and voice-idioms can be made more directly, listening and creative activities can be planned to correlate with the other class activities.

Since it is the prevailing practice to segregate boys from girls in physical education and shop-homemaking classes, the administrator can usually work out a scheme for alternating music classes with these to allow for a special class for boys with changing voices.

It should be noted that this segregation **should not be a permanent one, flexible scheduling should allow for shifting back to mixed classes** once control of the changed vocal idiom is made.

EVALUATION

Objective evaluation of the learning outcomes of the general music classes is necessarily difficult because of the lack of valid measuring devices. Standardized tests are available for measuring certain aspects of knowledge acquired but these assess only in a restricted area. Scales to measure favorable attitudes toward music or skill in singing are conspicuously wanting, as are tests of musical taste, or appreciation of good music.

There are, however, a number of things that can be checked by an administrator which, if consistently observed, will indicate the effectiveness of the music teaching.

CHECKLIST FOR ADMINISTRATOR

Frequent observation (at least once a month) can reveal whether:

—Children are alert and responsive rather than apathetic or resistant.

—Children engage in classroom musical activities, because they like and respect the teacher rather than because they are coerced or driven.

—Children who adjust well to other school situations respond well to music class activities.

—Children can work independently; teacher not constantly at the piano or singing.

CHECKLIST FOR TEACHERS

Data that can be objectively checked to record are:

—The number of pupils electing to participate in extra groups like glee club or all-school choirs.

—The number of pupils electing to continue in ninth grade or senior high school.

—The balance between numbers of boys and girls in elective music and between pupils from various social-economic levels.

—The attendance of pupils at civic or community concerts.

—The report of librarian on the use of music materials.

—The extent to which music is integrated with the total school program. This may be reflected in auditorium gatherings, student assemblies, and the extent to which music is integrated with other phases of the curriculum.

Evaluation may be accomplished by visiting consultants or by trained musicians in the community over an extended period of time. They may collect evidence on:

The performance techniques used in general music classes.

Tone quality.

Ability to sing part-songs.

Singing with correct pitch and rhythm.

—The choice of materials used, i.e., music of enduring worth as indicated by songs chosen, compositions heard, illustrations used rather than music that is trivial or cheap.

—The performance of pupils in community (non-school) groups, e.g., church choirs.

EXAMPLES OF BASIC TEXTBOOKS

Bridgman, William and Curtis, Louis. **The American Singer Book 7.** New York: The American Book Co., 1948.

Bridgman, William and Curtis, Louis. **The American Singer Book 8.** New York: The American Book Co., 1948.

Cooper, Irvin, et al. **Music in Our Life.** Morristown, N. J.: Silver Burdett Co., 1959.

Cooper, Irvin, et al. **Music in Our Time.** Morristown, N. J.: Silver Burdett Co., 1959.

McConathy, Osborne, et al. **Music of Many Lands and Peoples.** Morristown, N. J.: Silver Burdett Co., 1932.

McConathy, Osborne, et al. **Music Highways and Byways.** Morristown, N. J.: Silver Burdett Co., 1936.

Pitts, Lilla Belle, et al. **Music Makers.** Boston: Ginn & Co., 1956.

Pitts, Lilla Belle, et al. **Singing Juniors.** Boston: Ginn & Co., 1953.

Pitts, Lilla Belle, et al. **Singing Teen-Agers.** Boston: Ginn & Co., 1954.

Wolfe, Irving, Krone, Beatrice & Fullerton, Margaret. **Music Sounds Afar.** Chicago: Follett Publishing Co., 1958.

Wolfe, Irving, Krone, Beatrice & Fullerton, Margaret. **Proudly We Sing.** Chicago: Follett Publishing Co., 1958.

EXAMPLES OF SUPPLEMENTARY TEXTBOOKS

Beckman, Frederick. **Partner Songs.** New York: Ginn & Co., 1958.

Gearhart, Livingston. **A Singing Bee.** Delaware Water Gap, Pa.: Shawnee Press, 1956.

Ehret, Walter. **SSAB Sacred Collection.** Rockwell Center, N. Y.: Belwyn, Inc., 1955.

Glenn, Mabelle, et al. **Adventure.** Boston: Ginn & Co., 1937.

Glenn, Mabelle, et al. **Discovery.** Boston: Ginn & Co., 1938.

Glenn, Mabelle, et al. **Glenn Glee Club Book for Girls.** Boston: Oliver Ditson Co., 1927.

Glenn, Maybelle, et al. **Treasure.** Boston: Ginn & Co., 1937.

Krone, Beatrice and Krone, Max. **Descants and Easy Basses.** Chicago: Neil Kjos & Co., 1950.

Krone, Beatrice and Krone, Max. **Songs to Sing with Descants.** Chicago: Neil Kjos & Co., 1940.

Ringwald, Roy. **Praise Him.** Delaware Water Gap, Pa.: Shawnee Press, 1958.

Siegmeister, Elie. **Singing Down the Road.** Boston: Ginn & Co., 1947.

Tkach, Peter. **SSAB Choir Book.** Minneapolis: Schmitt Music Co., 1954.

Williams, David. **Twelve Anthems for SAB.** Evanston, Illinois: Summy-Birchard Co., 1955.

Wilson, Harry R., et al. **Music America Sings.** Boston: Silver Burdett Co., 1952.

Wilson, Harry R., et al. **Music the World Sings.** Boston: Silver Burdett Co., 1952.

TEACHER'S NOTES

CHAPTER VI

INSTRUMENTAL MUSIC ORGANIZATION, BAND AND ORCHESTRA

> Noble and manly music invigorates the spirit, strengthens the wavering man and incites him to great and worthy deeds.
>
> — Homer

Instrumental music should be designed to broaden the musical experience and enrich the background of all pupils of all schools.

PRE-INSTRUMENTAL MUSIC

Pre-instrumental experience should be provided for all pupils in the lower grades as a part of their general music experiences.

The pre-instrumental training offers valuable instructional and diagnostic opportunities.

Various rhythm instruments may be introduced in the primary grades, and in the third or fourth grade, melody flutes may be presented.

Class piano instruction should be provided in the third or fourth grade.

During the initial stages identification of the pupils who can benefit from the instrumental music program may be made through:

—Pre-instrumental experience.

—Rhythm and pitch tests.

—Aptitude tests.

—Academic records.

—Classroom teacher recommendations.

ELEMENTARY INSTRUMENTAL MUSIC

A long-range instrumental program must begin in the elementary grades and should provide individual and group experience which leads to a full symphonic band and orchestra.

Opportunities to participate as a member of the elementary band or orchestra, junior high band or orchestra and finally the senior high school band or orchestra, should be available.

The rehearsal periods should be relatively short.

Care should be taken to provide sufficient variety of materials to maintain interest.

The study of instruments of the band or orchestra is recommended to begin in the fourth or fifth grade.

ELEMENTARY SCHEDULE

In the elementary school there should be a minimum of two forty-minute instructional lessons per week.

Plans for scheduling instrumental classes which seem to function most satisfactorily could be formulated by:

—Meeting during the general music class.

—Rotating with different class periods each week, the pupil will then miss the same course only once in six or seven weeks, once in thirty to thirty-five recitations.

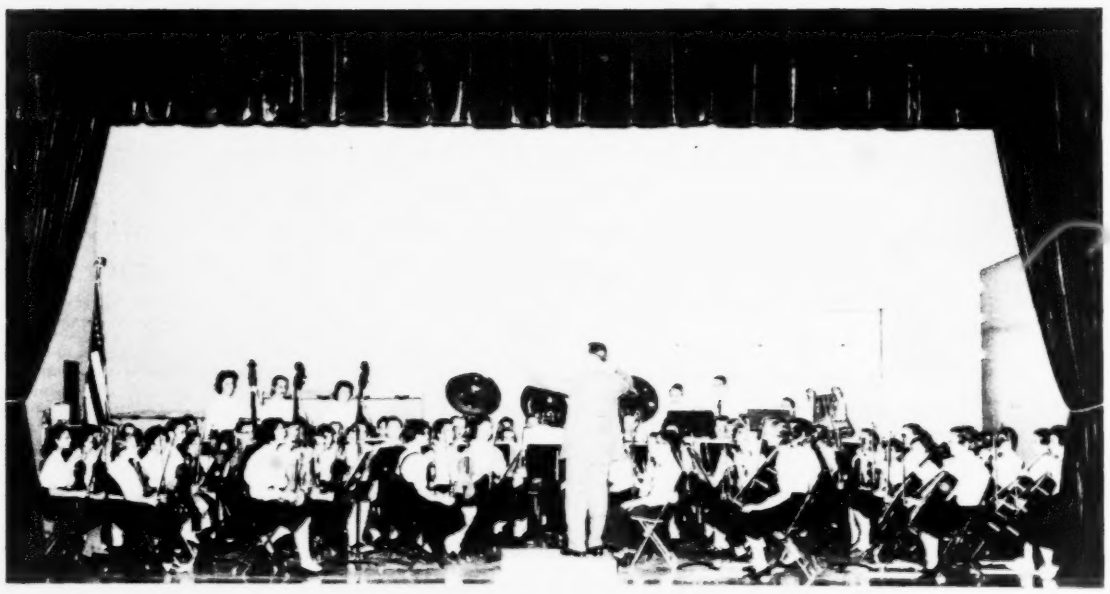
—Meeting during the noon period.

—Employing a program wherein choral and instrumental groups alternate days.

Instruction outside of school with private teachers is encouraged as a means of enrichment.

All classes should meet together at least once each week for a rehearsal of forty-five minutes during school time.

The full ensemble rehearsal is the backbone of the instrumental program and provides the major learning experiences for the young school musician. Through this means the great satisfaction of recreating the music of master composers becomes a reality.



We Like to Play for Others

ELEMENTARY TEACHING MATERIALS

Teaching materials for the elementary instrumental music program should contain:

—A beginning class method for band or orchestra (while homogeneous grouping allows for the most efficient use of both the teachers' and pupils' time, most scheduling will require a method book that will permit heterogeneous grouping.)

—Beginning solo and ensemble material.

—Band or orchestra literature (to stimulate interest and broaden musical experiences, literature should be incorporated as soon as the full groups are ready).

ELEMENTARY PERFORMANCE

What music does for the child as an individual is of prime importance. Rehearsal, classroom, and personal experiences are desirable, but public performance is necessary for public relations, greater development, and maintenance of interest and desire. Music as an expressive art is directed toward both listener and performer.

In the elementary school there should be performances at assemblies and for parent groups, as well as, and in addition to, public performances.

SUGGESTED MATERIALS AND EQUIPMENT

Adequate facilities and the necessary equipment make it possible for the qualified teacher to put a well defined program into action.

School music teachers and administrators should be aware of the special factors that must be considered in planning the instrumental music rooms and other facilities for teaching, practice, and performance.

Specific recommendations may be obtained from the publications on **Music Buildings, Rooms, and Equipment** from MENC (Music Educators National Conference) and ASBDA (American School Band Directors' Association.)

METHODS OF PROCURING INSTRUMENTS

There should be a carefully formulated plan to provide the necessary basic school-owned instruments which includes the immediate and future needs based on a yearly quota.

First-line instruments should be provided.

Rental plans are helpful in making it possible to acquire a musical instrument.

Most music dealers have both rental and time purchase plans, and an increasing number of schools supply instruments for all beginners.

SCHOOL FURNISHED EQUIPMENT

Instruments usually furnished by the school depend on the size of school and the number of pupils participating in the instrumental program.

Those instruments usually furnished by the school include:

- Bass horns
- Baritone
- French horns
- Tympani
- Bass drums
- Oboes
- Bassoons
- Bass clarinets
- Alto clarinets
- String basses
- Cellos
- Violas
- Baritone saxophones
- Bass saxophones

Other equipment furnished by the school includes:

- Director's podium
- Quality music stands
- Music folios
- Library music
- Pianos
- Metronomes
- Electric tuners
- High fidelity phonographs
- Record library
- Tape recorders

SCHEDULING

Because performing music organizations in some schools consist of pupils from all grades—elementary, junior high, and senior high, scheduling should be kept as flexible as possible. Good scheduling can exist only when a spirit of cooperation and understanding is maintained between the administration and the music personnel.

The success of the music program depends upon a satisfactory music activities schedule.

Instruction in instrumental and vocal music as well as more formal courses in general music, theory, and appreciation is accepted as a regular part of the school curriculum. This acceptance has been accompanied by increased prestige, higher standards of learning and a greater number of participants.

Music organizations are no longer considered as extra-class activities but are recognized as essential parts of the school program.

Since good scheduling is so vital to the success of the music program, there should be acquaintance with the best practices in comparable schools and knowledge of how to suggest the most practical solution to the problem of scheduling in the local situation.

Large schools have few serious schedule conflicts since there are several sections of required subjects which meet at various times throughout the day.

Schools of medium size usually have to arrange their schedules with forethought in order to provide an optimum program with minimum conflicts.

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In small schools it is usually necessary to clear a daily block of periods for music organizations in order to avoid conflicts.

In spite of the general increase of interest in music in schools throughout the country, factors associated with scheduling which may make it difficult for many pupils to enroll in music activities are:

—The tendency toward longer and fewer periods in the school day.

—The constant addition of new and interesting courses to the curriculum.

—The difficulties of bus transportation schedules in centralized school districts.

—The problems of double sessions in many rapidly growing communities.

—The increase of enrollment in practically all schools.

INSTRUMENTAL MUSIC IN THE JUNIOR HIGH SCHOOL

The junior high school should incorporate a minimum of two, forty-minute class instructional lessons per week which should include sectional work when necessary.

Most music educators and administrators are of the opinion that in the junior high school the full band and orchestra organizations should meet a minimum of three periods each week and that these rehearsals should be scheduled during the school day.

Provisions should be made for beginning instrumental classes.

Junior High Teaching Materials

Teaching material for the junior high school should contain:

—A continuation of a class method for band or orchestra.

—Intermediate solo and ensemble material.

—Band and orchestra literature which will be challenging to the pupils.

Private instruction outside of school is encouraged as a means of enrichment.

Junior High Performance

At the junior high school level performances should be included for:

—School assemblies.

—Parent groups.

—Public concerts.

—Recitals.

—School exchange assembly concerts.

—Contests and/or festivals.

—Marching for bands.

Musical Skills are Improved by Class Work

Consider the following:

GUIDELINES FOR PROGRAM EVALUATION

Is there continual improvement in the program or groups under consideration?

What can be done which has not been done to further facilitate learning and improve the program?

To what degree is there increased voluntary musical participation outside the school schedule?

Is the music program balanced within itself as well as with the rest of the academic program?

GUIDELINES FOR PROGRAM EVALUATION (continued)

Is the objective of gaining musical understanding and technical skills realized?

Does participation in the music program greatly enrich the life of the pupil?

Does it provide an outlet for self-expression, appreciation of better things, poise, and self-confidence?

Does it meet the need and aptitude of each pupil?

Does it provide good entertainment, promote worthy use of leisure time, and contribute to the cultural values of both the school and community?

RECOMMENDED INSTRUMENTS FOR VARIOUS SIZED ORCHESTRAS

INSTRUMENT	NUMBER			
Flute	1	2		2
*Oboe	0	1		2
*Bassoon	0	1		2
B♭ Soprano Clarinet	2	2		2
*B♭ Bass Clarinet	0	0		1
Trumpet	2	2		2
*French Horn	2	3		4
Trombone	1	2		3
*Tuba	0	1		1
*Percussion	0	2		3
Violin I	4	8		12
Violin II	4	6		8
*Viola	1	3		6
*String Bass	1	3		5
*Cello	1	3		6
*Piano	1	1	Harp	1
Total	20	40		60

*These instruments are usually school owned.

RECOMMENDED INSTRUMENTS FOR VARIOUS SIZED BANDS AT THE ELEMENTARY AND JUNIOR HIGH SCHOOL LEVELS

INSTRUMENT	NUMBER		
Flute	2	4	6
*Oboe	0	2	2
*Bassoon	0	2	2
Soprano E♭ Clarinet	0	1	1
Soprano B♭ Clarinet	6	12	18
*E♭ Alto Clarinet	0	2	4
*B♭ Bass Clarinet	0	2	4
*Contra Bass Clarinet	0	1	1
E♭ Alto Saxophone	2	2	4
B♭ Tenor Saxophone	1	1	2
*E♭ Baritone Saxophone	1	1	2
*B♭ Bass Saxophone	0	0	1
Cornet	4	8	10
Trumpet	2	2	4
*French Horn	3	5	7
Trombone	3	4	6
*Baritone	2	3	4
*Tuba	2	3	4
*String Bass	0	1	2
*Percussion	2	4	6
Total	30	60	90

*These instruments are usually school owned.

CHAPTER VII

CHORAL ENSEMBLES AND ORGANIZATIONS

> Oh troubled reflections in the sea!
> Oh throat, oh throbbing heart!
> And I singing uselessly, uselessly all the night.
> Oh past! Oh happy life! Oh songs of joy!
> In the air, in the woods, over the fields.
> —Walt Whitman

The philosophy of music education states . . . participation in musical activities provides an avenue for the development of the aesthetic potential of the human being, insures a means for the transmission of cultural heritage and gives the child a means of finding emotional satisfaction and fulfillment in a true artistic experience.

GENERAL OBJECTIVES

The understanding and appreciation of music, and of those who make music through actual performance.

The opportunity to use the skills and techniques learned in the elementary music class, and the improvement of musicianship.

The training of students for further participation in choral groups, both in the school and in the community, and for more advanced work in the senior high school.

The expansion of materials presented in the elementary music class.

The opportunity for each child to use the musical gift he may have and to develop that gift to its utmost.

The opportunity of the school and the community to hear and to become acquainted with fine choral music.

The development of the child and the raising of musical standards throughout the community.

Voices Blend in the Girls' Ensemble

It is important that every child have the opportunity to participate in a musical ensemble apart from the general music class. There should be diversification of choral activities to take care of the varying interests and abilities of the children. Choral activities such as boys' ensembles, girls' ensembles and mixed choruses should be supplemental, **not in place of the general music program.**

CHORAL MUSIC ACTIVITIES

GENERAL OBJECTIVES

To provide a means for the development of music appreciation.

To provide an outlet for the more talented for musical expression.

To provide the opportunity to sing in a choral group according to interest and ability.

To provide a wider musical experience than can be obtained in the general music class or the informal sing.

To provide experience of blending voices in an artistic performance.

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TYPES OF ENSEMBLES

Boys' Ensembles

OBJECTIVES

To give the boy a chance to use his voice to the best of his ability during the period of voice change.

To sing music appropriate for the boy so as to make participation more enjoyable.

To sing the choral music written during the golden age of polyphony, which was composed for the boy's voice.

The natural desire of the junior high school age is to be identified with a gang or club.

There should be an easy, informal atmosphere.

ORGANIZATION

A beginning may be made with a small group of boys but keeping the standards high.

Frequent performance is an important factor in maintaining interest in the group.

Boys in all stages of vocal development may be used for the ensembles.

In placing the boy on a vocal part both range and quality should be considered.

Robes are not necessary for public performance. Combination of ordinary dress . . . white shirts with open collars or ties, with or without jackets . . . make a good appearance.

THE MUSICAL SCORE

The director should transpose the music to a higher key where danger of vocal strain with both the unchanged and changing voice lies in singing too low before the voice is ready.

Simple motets and madrigals may be used for boys' ensembles. The boy voice delineates a polyphonic line with greater clarity than is possible with an adult soprano or contralto. Simple arrangements of spirituals and folk songs, as well as rounds and canons, can be extremely effective. Above all, use music different from that used in the general music class.

Girls' Ensembles

OBJECTIVES

To provide the opportunity for the performance of treble music.

To allow girls to sing music more appropriate for them than if boys were included in the group.

To allow division of parts giving better opportunity for voice assignment . . . especially regarding range.

ORGANIZATION

Careful testing and assignment of parts is necessary to keep the voice within its proper range.

Parts should be assigned on the basis of range and quality of the voice.

The second sopranos may be divided into two parts, high seconds and low seconds to achieve a better balance in soprano-alto music. The high seconds can sing with the first sopranos and the low seconds with the altos.

It is not advisable to divide the altos into first and seconds parts of SSAA music at this age level.

Girls whose voices are matured should be assigned to first soprano or alto. Voices that have not yet started to change, or those in the middle of the change should be assigned to the second soprano part. The second soprano group will probably be the largest section. Care should be taken to avoid vocal strain in this group.

THE MUSICAL SCORE

Music should be chosen with care to keep it well within the range of the girls' capabilities. The girls' voice range is increasing and the tonal quality of their voices is changing.

There should be unison music as well as part work.

Material for soprano-alto and second soprano-alto groups should be used.

Music that is well within the limits of both range and textual understanding should be selected.

Music from all periods should be comprehensively represented.

Mixed Choruses

OBJECTIVES

To provide the student with the opportunity for three and four part mixed voice singing.

To afford the more talented child the opportunity to express himself to a degree not possible in the larger homogeneous groupings.

ORGANIZATION

The size of the chorus depends upon the distribution of the available voices.

Sufficient basses will probably be found to balance the sopranos and altos, but real tenor quality cannot be expected.

Boys with a low alto range or those just beginning to change can sing an acceptable tenor part provided their range is within the tenor compass and they sing without strain.

THE MUSICAL SCORE

The music should include a wide variety of periods, styles and forms.

Material for this group should include a capella as well as accompanied music.

ACTIVITIES IN SINGING

Assembly Sings

These should be used in all grades beginning at the fourth grade. To obtain good balance, more use of this type of singing in the lower grades and more emphasis to performing groups in the upper grades should be given.

Before the sing, patterns of conduct should be carefully thought out and explained. If students feel that this activity is worthwhile, they will discipline themselves.

Sings should be thoroughly planned ahead of time on paper.

A sing may be organized in many ways . . . by grade level, advisory or home room, or the entire school. Seating can be arranged by room, voice, part, singing organization or class.

Singing for the Christmas Assembly

ACTIVITIES IN SINGING (continued)

The director should capitalize on positive, spontaneous reactions from the group.

Acceptable materials for sings include rounds, descants, folk songs and camp songs. Use books, memorized songs, mimeographed materials, blackboard or prepared charts. An opaque projector may also be used.

Small instrumental combinations may be included in the sing, either as accompaniments or as solos. Autoharps are very good to use.

A capable accompanist is very important.

The assembly sing should be a pleasant learning situation and experience.

Seasonal Sings

Pageants for Christmas, Easter, Thanksgiving and patriotic days provide occasions where more elaborate types of sings are planned.

Songs can be pantomimed and costumes used to establish a more festive air. Costumes and decora-

tions can be simple or elaborate. Simple planning often proves most effective.

Parents and the community should be invited to the sing.

PRODUCTIONS

Operettas

The operetta must be efficiently organized in order to realize any educational values which may be inherent in the staging and production.

The amount of time spent in preparation can only be justified if the operetta selected is good music literature.

Few children at the junior high school level have voices matured to the point where solo work can be done without forcing the voice. The chorus, when moving around the stage, often loses quality, develops poor breathing habits and neglects other techniques of good singing.

Adaptations and abridged forms of classic operas and operettas, and a few operettas by first-rate modern composers, are available.

Operettas presented in concert form without staging or scenery may prove highly successful. Much time and expense can be saved and yet a very satisfactory and worthwhile musical can be produced.

Variety Shows

Variety shows are comparatively simple to prepare and can be satisfactory. The show may be given without scenery and staging.

Variety shows often give pupils an opportunity to display talents which otherwise may be unnoticed.

Rehearsals and preparation for the variety show are much easier to schedule and do not drain as much time from school work as an operetta.

Acts for the variety show can be rehearsed individually with everyone gathering for one final rehearsal.

ORGANIZATION AND PRESENTATION

COMPETENCIES OF THE DIRECTOR

The director should be a good musician and teacher.

He should be skilled in the art of conducting and be capable with both choral and instrumental ensembles.

He should have special skills to accompany the chorus and direct from the keyboard, at the same time giving full attention to the chorus.

He should be familiar with published materials so that appropriate selections can be made for all groups.

He should have knowledge of styles and schools of music which provide opportunities to sing music of all periods.

He should have practical knowledge of voice problems of this age level, especially that of the changing voice.

PLANNING AND REHEARSING THE CHORAL GROUP

Rehearsals should be short and well planned. As little time as necessary may be spent in the explanation of the music.

A **very** small amount of rehearsal time for formal techniques, such as reading or vocalizing may be useful. If the need for such exercises should occur, material from the music should be used.

In presenting new material, the style, mood and identification of difficult passages should be discussed or explained. The music may then be read through from beginning to end.

After the first reading, the composition should be rehearsed in sections, individual parts, and difficult passages corrected.

Occasionally, the children should sing other parts. This develops better appreciation for their own part and helps them to understand more fully the composition as a whole.

Sectional rehearsals allow concentration upon a part which is not possible with a large group present.

Experiment with varied seating arrangements in grouping singers for rehearsals and concerts. The traditional seatings may not always be effective for this age level.

The director must be pleasant and cheerful, both in rehearsal and concerts. A word of approval for good work is effective.

THE ACCOMPANIST

The accompanist should be capable of giving good support to the chorus.

The accompanist should have good keyboard technique and be capable of interpreting the accompaniment musically.

He should have freedom from the score so he may follow the director at all times.

He should be sensitive to the wishes of the director and the needs of the chorus.

He should have the ability to create a good balance between the accompaniment and the chorus parts.

Students may be used if they play well and do not detract from the ability of the chorus.

Excessive use of the piano during rehearsals will cause the singers to rely upon it for support and thus will not develop the independence needed for good choral singing.

Parts should be played through as necessary, but heavy accompaniments should be avoided until the singers are familiar with their own parts.

INSTRUMENTAL ACCOMPANIMENTS WITH THE CHORUS

Voices at this age level are not strong. Small combinations of instruments with large choruses are best.

Choral literature that employs instrumental accompaniment is limited, but the imaginative teacher can find many effective ways to improvise combinations of instruments to use with choruses.

Many songs by their nature will suggest the instrumentation to be used.

— **Jesu, Joy of Man's Desiring**—(J. S. Bach)—suggests a flute or oboe for the triplet figure.

— **Sheep and Lambs May Safely Graze**—(J. S. Bach)—suggests two flutes or other light woodwinds.

— Peter Dykema's descant to **America, the Beautiful** is particularly well adapted for trumpets. Descants may be used on one verse only or on alternate verses.

— Songs which mention instruments such as Schuman's **The Orchestra Song,** or Clokey's **The Musical Trust,** are simple to prepare.

PROGRAMING

The selection of music and its placement within the program is the most important part of planning a concert.

The opening number should be rousing to develop confidence in the singers and help them to overcome stage fright.

The closing number should leave a good impression with the audience, but need not be the climax of the program.

Group selections having songs in the same key or the same mood should not follow each other. There are exceptions to the rule. Songs which are a part of the same suite or cycle should be kept together, regardless of mood or key.

There should be a variety of rhythms, moods and styles throughout the program.

Select only the best music for the program so that a high standard of culture in the community may result.

The program should be short. One hour to one hour and a half is adequate for the junior high school level.

Afternoon concerts are much better at this age level. If you must give an evening program, schedule it when the children do not have school the next day. Start the concert early so the children will not be tired before they sing.

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CHAPTER VIII

SUMMARY

> American musical maturity, coincides with one of the most formidable crises through which human imagination has passed, and one which demands maturity, urgently, from every possible source. We have reason to hope that American musicians may learn to meet the challenge in the eternal challenge of art itself, in a worthy manner which does full justice to the situation.
>
> —Roger Sessions

This bulletin has been developed to serve as a guide in local school systems for the development of balanced music programs. It is the hope of the committees responsible for the preparation of the bulletin that administrators, classroom teachers, and music specialists will use it as a springboard for evaluating their own music programs.

The general format of the guide has been set up to cover music education at all grade levels through junior high school. No attempt has been made to include senior high school music. It should be noted that this guide has set up goals and objectives on an ungraded basis leaving the individual school authorities free to develop music programs which are best suited to each community. Some specific and some general teaching suggestions in the bulletin serve more as examples than as ready-made ideas which would apply to all school situations.

Throughout the bulletin these ideas have been emphasized:

—Music education must be carefully planned in terms of the needs and interests of boys and girls.

—Regularity of presentation and continuity of content must be stressed.

—A wide variety of music offerings should be available to **all** pupils.

—Music should be thought of as a part of general education.

—Music experience should include the development of skills and understanding of the true aesthetic values inherent in music.

—Evaluation should be systematically planned and take into account pupil performance and the degree to which pupils actually learn and live music.

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